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SHORT BIOGRAPHICAL NOTICES OF LIVING  
COMPOSERS.

From the "Supplement to the Musical Library."

FELIX MENDELSSOHN,

who now adds Bartholdy to his patronymic, was born at Berlin in 1809. His father is an eminent merchant, and his grandfather was the famous Jewish philosopher and elegant writer, Moses Mendelssohn. In infancy, he showed a strong predilection for music, inasmuch that, when he was but three years of age, his mother initiated him in the elements of the art. He was soon placed under the instruction of M. Zelter, who had abandoned the profession of architecture for that of music, and was in every way qualified to communicate knowledge; and the child profited so well by such instruction, that in his twelfth year he composed several operas. He, however, was first made known to the public in 1826, when his *Hochzeit des Gamacho*, the *Marriage of Gamacho*, was successfully performed at Berlin. In 1827, at a concert at Stettin, his admirable overture to *A Midsummer Night's Dream* was produced, a work which, in 1830, when performed here under his own direction, by the Philharmonic band, excited a feeling almost amounting to enthusiasm in favor of the youthful composer. The overture to the *Cares of Fingal* soon followed, and with the same effect, as well as many other works. M. Mendelssohn is for the present settled at Dusseldorf, being engaged, with a handsome salary, to direct the musical institutions of that city. He is one of the greatest pianists in Europe, but his talents as a composer have placed him in a much more elevated situation than a mere performer can ever hope to attain.

CARL LOWE

has only lately appeared in Germany as a composer, and judging from the compositions by him which have reached us, he possesses a rich imagination, great energy, and is a most skilful harmonist. He is, we are informed, of the order of the priesthood, but having withdrawn from the duties of that profession, has been appointed music-director at Stettin, and devotes himself almost exclusively to music, of which, should he proceed as he has begun, he promises to become one of the best supports and greatest ornaments.

SIGISMUND NEUKOMM

was born at Salzburg, in 1778, and received his first instruction in music when but six years of age. He was

educated at the university of his native city, of which he became organist when he had scarcely completed his fifteenth year. He afterwards commenced a course of musical study under Michael Haydn, who was distantly related to him, and subsequently became the disciple of the great Joseph Haydn. In 1804 he was invited to St. Petersburg, where he was appointed director of the opera, but a serious illness having compelled him to quit Russia, he settled for many years in Paris, where he resided with the Prince Talleyrand, whom he accompanied to England when that celebrated statesman was sent ambassador to the British Court, though M. Neukomm had twice before visited London after the termination of the war. He has long since retired from all professional pursuits, except to compose at leisure; and it would appear, from what he has accomplished during the last two or three years, that his imagination is acquiring fresh vigor as he approaches the period when, in most instances, the fancy loses in activity what the judgement gains in strength.

JOHANN NEPOMUK HUMMEL,

who, considered in the two-fold capacity of composer for and performer on the piano-forte, has no living superior. He is a native of Presburg, where he was born in 1778. At four years of age his father made an unsuccessful attempt to teach him the violin, but in the following year he developed talents for singing and for the pianoforte which soon attracted the notice of Mozart, who, much as he abhorred teaching, undertook the instruction of the young Hummel. During a two years' residence at Vienna he enjoyed the advantage of such a master, then travelled with his father through the chief cities of Germany, Denmark, England, and Holland. In this country he was especially noticed by the consort of George III., and many of the nobility. At the end of six years he returned to Vienna, where he studied composition under Albrechtsberger; and afterwards received much information from Salieri in the dramatic department of his art. In 1803 he was engaged, at the recommendation of Haydn, by the Prince Nicolaus Esterhazy, whose service he quitted in 1811, when he devoted himself to teaching, making occasional journeys to Berlin, Leipzig, &c. From 1816 to 1818 he was in the service of the King of Wurtemberg, as *Maestro di Capella*; and from the latter year has resided in the same capacity at Weimar, where his chief occupation for some time was the instruction of the Grand Duchess. But during this period he visited St. Petersburg and Moscow, Amsterdam and

London, and with the most decided success, both as regards his fame and fortune. His first appearance in this metropolis, since his childhood, was in 1831, when he gave concerts, which were exceedingly profitable. He renewed his visit in 1832, and was again successful. Last year he once more returned, but the attraction of novelty was much diminished; and the parsimonious manner in which he got up his concerts offering no temptation to the public, his room was deserted, and his stay of short duration.

The works of Hummel are very numerous: among these his mass in B flat and his opera, *Mathilde von Guise*, display the most science, but his concerto in A minor, his septet, and his grand duet, op. 92, have mainly contributed to his celebrity. In his compositions he exhibits more knowledge of effect, and more refinement, than originality. As a performer he is distinguished by delicacy of taste, an admirable equality of touch, and wonderful neatness of execution, rather than by pathos or expression. He always satisfies, often delights, but rarely surprises his hearers. His own feelings are not strong, and he seldom excites the deeper passions of his auditors; but he never fails to leave an agreeable impression; and above all, scorns to purchase the noisy applause of the mob, at the expense of his reputation with those on whom his fame must ultimately depend.

#### MARIA-LUIGI-CARLO-ZENOBI-SALVADOR CHERUBINI.

THIS polynomical, great musician was born at Florence in 1760. At the age of nine he commenced the study of music under Bartolomeo Felici, and afterwards became the pupil of Bizzari and of Castrucci. In 1773, a mass of his composition was performed in his native city, and followed during the next five years by other works for the church, which were so much approved, that he attracted the notice of the Grand Duke of Tuscany, who took him under his patronage, and entered him as a disciple of Sarti, then living at Bologna. He continued with this master four years, assisting him much in filling up the scores and uniting the subordinate parts of his operas, when he had undertaken more than he could in the allotted time accomplish.

In 1784, Signor Cherubini visited England, and passed two seasons in London, where he produced two operas, *La Finta Principessa* and *Giulio Sabino*. In 1786, he repaired to Paris, where he fixed himself; though he made occasional excursions to other countries: for in 1788, he was at Turin, where he brought out his *Ifigenia in Aulide*. Returning to Paris, he in the same year produced, at the *Académie Royale de Musique*, his opera *Demophoon*, the first piece he wrote for the French stage. This was followed by many other works. In 1791 he gave at the *Théâtre Feydeau* his *Lodoiska*, which forms an epocha in his life, for it stamped him at once as a genius of the highest order. It was succeeded by *Elisa*, *Medée*, *Anacreon*, *Les deux Journées*, and *L'Hôtellerie Portugaise*.

The great success which Signor Cherubini met with in his adopted country wafted his reputation to distant cities, and in 1805 he accepted an invitation to Vienna, where he produced his *Faniska*. When Beethoven heard this opera, he declared that its author was the first dramatic composer of the age; and Haydn, embracing him, called him his son. Two months after, the French entered the capital of Austria, and Napoleon, who then witnessed the honors rendered to Cherubini, sent him back to Paris laden with promises—which were speedily forgotten. The fact is, that the musician possessed too independent a spirit to become a courtier, and told the conqueror truths which would never have issued from the mouth of one governed

by motives of self-interest. He withdrew from public notice for a time; but in 1809 produced his mass for three voices, which was received at the concerts of the *Conservatoire* with enthusiasm. He now devoted himself to sacred music, in which he was even more successful than in his dramatic labors. He soon was named one of the five inspectors of the *Conservatoire Impériale*, and obtained other appointments; all of which were secured to him on the return of Louis XVIII., who did not the less esteem and notice him on account of the neglect and slights he had met with from Napoleon.

In 1816, Cherubini, at the invitation of the Philharmonic Society, paid a second visit to London, and composed, for the concerts of that body, a symphony, overture, and grand vocal sestet. His success on this occasion was not equal to the expectations in which sanguine people had indulged, and inferior to his own hopes. Afterwards, on the death of Mehul, he wrote his *Requiem*, a work that will outlive all else to which his genius has given birth, though, we regret to say, it has never yet been publicly heard in this country\*.

After having retired from the theatre nearly twenty years, and when he was more than a septuagenarian, Signor Cherubini suffered the lyric stage again to call forth the efforts of his genius. In 1833, he was prevailed on to set an opera to music, and *Ali Baba* was performed at the *Académie Royale*, with a success which proved, if we may rely on the reports of the French critics, that time had long travelled with the great composer without weakening his judgment or impairing his imagination.

From the "Foreign Quarterly Review."†

#### MUSIC MADE EASY.

*La Musique mise à la portée de tout le monde*, though at the first glance it may appear merely auxiliary to that superficial criticism which is but too abundant in the discussions of dinner parties and drawing-room coteries, is calculated to serve a much higher purpose, to convey real information and expedite improvement. When our author talks of enabling his readers to speak upon the art without having studied it, we must rightly apprehend him. To offer a volume as a royal route to a certainty of judgment on musical composition,—which shall place this ability in the power of every one, in defiance not only of study but of musical sentiment, and even of the ear, is the proposal of charlatanism. But M. Fétis must not be thus understood; by study he means only that serious and formal application to the rules of science which is essential to the professor; he therefore, merely devotes his labors to the assistance of the bulk of the musical public, namely Dilettanti, those who, without any pretension to the character of students, have by the practice of an instrument, attendance at concerts, and comparison of performers, imbibed insensibly considerable knowledge; while at the same time, persons wholly uninformed in music may read with amusement and instruction. Musical improvement in our day is so

\* It was performed a few weeks since at the house of an excellent dilettante, in Queen Square, by some very good singers and the principals of the Opera band, all of whom were astonished at its having so long remained unknown to the managers of our public concerts.

† From a review of *La Musique mise à la portée de tout le monde*; *Exposé succinct de tout ce qui est nécessaire pour juger de cet art, et pour en parler sans l'avoir étudié*. Par M. Fétis, Directeur de la Revue Musicale. 8vo. Paris. 1830.

little advanced by the aid of competent writers on the art,—it depends so much upon diligent practise, the advantages of personal intercourse, and the quickness of observation in an individual, without any of those helps which may be found in reflection on the embodied experience of others, that the formation of true taste is necessarily slow, painfully arrived at perhaps after pursuing a hundred wrong tracks. Such errors in judgment a single essay—a single remark—might frequently prevent. Besides the order and syncretical arrangement of his writings, M. Fétis possesses a happy manner of putting forth his observations, and while he amuses his reader, suggests reflections both pleasant and profitable. In noticing the various and idle speculations that have been published with respect to the origin of music, he thus shows us what may be justly termed the antipodes of style.

"Music in its origin is composed merely of cries of joy or expressions of grief and pain; in proportion as men become civilized, their singing advances to perfection, and that which was at first an accent of passion only becomes at length the result of art. There is, doubtless, a vast distance between the ill-articulated sounds which issue from the throat of a woman of Nova Zembla, and the *floritures* of Mesdames Malibran and Sontag; but it is no less certain that the melodious singing of the latter has the croaking of the former for its first rudiment."

True perfection in singing will, we imagine, be found somewhere between the artless grunt of the Nova Zemblan heroine and the ultra-refinement of these celebrated ladies. It will not be necessary to detain the reader long over the opening chapters of this volume, which is an attempt to initiate the uninstructed in the principles of music, conveying, in a series of didactic essays, the rationale of the various signs employed in the practical part of the art, explaining the effects of notation, clefs, transposition, &c. A double advantage is gained from this plan of our author, which, we must say, he has ingeniously executed as well as happily conceived; first, the *idea* of the process of musical execution is conveyed to those who have never possessed themselves of it by experiment; and, secondly, the memory of the amateur is refreshed by certain useful truths, the value of which his experience enables him to appreciate at once, and which will be positively new to him, if his habits be not those of reflection. The increase of enjoyment derived from music by the cultivation of mind and ear, will be best understood by showing the impression of the sounds of a band upon an audience totally uneducated in the art. About twenty years back it is asserted that a portion of the audiences at the French theatres imagined that the orchestra played in unison with the singers. Such a state of ear appears almost as difficult to conceive as the perfection of the faculties in Mozart, who, it is said, could detect the most minute wrong note in a crowded orchestra. With regard to the variable state of pitch, not only in different countries, but even in the same city, our author has some remarks which we cannot pass over, for the sake of the advice over which singers will do well to ponder.

"Formerly each theatre in Paris had its peculiar diapason. (A given key-note, from which the whole band tune their instruments—equivalent to our term concert-pitch.) Too low a diapason injures the brilliancy of the tone, because the strings of the instruments have not sufficient tension; too high a diapason fatigues the voice. The accuracy of the pitch is not sufficiently preserved. The pianos which one meets with in the French provinces are for the most tuned too low. Singers in accompanying

themselves with these pianos accustom the voice to a sort of laziness which they cannot overcome when they have to sing at the real pitch."

In five instances out of six we should think the same is the case in England, and from this neglect of the tuner proceeds at times the almost inevitable necessity of singing flat. M. Fétis does not occupy himself in defining a subject so well understood as melody, but he shows clearly that this part of music, however free from shackles it may appear, is compelled to submit to two conditions—symmetry of rhythm and symmetry of number in the phrases; to these laws every one who has composed a regular melody has, though perhaps *unwittingly*, paid obedience. Herein we may perceive an instance of the regular deduction of musical rules, from feeling and nature; "deprived of rhythm," says our author, "music is vague, and cannot be prolonged without creating *ennui*; though sometimes such melodies are employed to express certain melancholy reveries, calms of passion, and the like." In the air *Voi che sapete* of Mozart's Figaro, will be found a complete illustration of the conditions essential to melody; but when we remark the equal number of bars which each phrase contains, we must not imagine that the musician makes this computation in composing, he conforms to the "*carrure des phrases*," as the poet does to the measure of his verse—naturally and without thinking of it. On the subject of wild mountain airs, like those of Switzerland, which have of late been so fashionable, we agree perfectly with M. Fétis, "the irregularity which at first pleases in them, ends by appearing monotonous and affected." Three species of melodies are thus distinguished by our author;

"those which, deprived of all foreign ornament, even of accompaniment, are in themselves seductive; others, which, though purely melodious, require the assistance of some sort of harmony to produce their effect; and, lastly, those of which the origin resides in the harmony that accompanies them."

The truth as well as the acuteness of the following remarks are equally indisputable:—

"However melody may be in appearance that which every body can easily appreciate, it is nevertheless one of the parts of music upon which the most erroneous opinions are formed. There are few of the frequenters of our lyrical theatres but think themselves qualified to pronounce upon the novelty of an air; yet, besides their want of musical erudition for such a purpose, how often are they not the dupes of the singer's ornaments, which give a new appearance to superannuated things? How many old-fashioned thoughts are clothed anew by means of different forms of accompaniment, new instrumentation, changes of movement, of mode, or key! And while real analogies between an old melody and that which is thought new are not perceived, how many times does it happen that imaginary resemblances are discovered from a similarity of rhythm being remarked between two melodies, of which the characters, the forms, and the inspiration have nothing analogous. Errors of this kind are innumerable, yet each remains not the less convinced of the infallibility of his opinion, and is ever ready to fall into the same mistakes with the same assurance."

To pronounce whether an air is pleasing, or unmeaning and disagreeable to themselves, without deciding on its merits, is as much as the generality of hearers can venture to do, except perhaps in dramatic expression, which is that portion of melody where an ear but little practised may judge correctly by instinct.

Harmony, M. Fétis defines to be the general system of



concorde and the laws of their succession.\* "Concorde are the combination of several sounds, of which the union, heard simultaneously, is more or less agreeable to the ear." As this chapter, however, presents nothing more than a recapitulation of the ordinary rules of thorough-bass, we shall proceed to that on counterpoint and fugue, which contains much that is worthy of observation.

"In poetry, as in some of the arts of design, the composition presents itself to the imagination of the poet or the artist under the form of a simple idea, which is expressed as it is conceived, that is to say, without complication of elements. This is not the case in music. In this art all is complex; the composer has not only to imagine agreeable melodies, to find the true expression of the different sentiments which move us, to make beautiful combinations of harmony and effects of instrumentation, and to dispose voices in an advantageous manner: this is indeed much, but there remains more for him to do. In a quartet, a chorus, an overture, or a symphony, each instrument has its own particular progression, and from the movement of the whole results the *ensemble* of the music. After this, let it be imagined what complexity embarrasses that operation of the mind, termed composition, and what study is necessary to vanquish the obstacles of so difficult an art."

That music, during the ages in which poetry, painting and philosophy had made the most brilliant discoveries, remained in its infancy, and, compared with the productions of rival arts, consisted of nothing but a mere arrangement of sounds, and scholastic subtilties, is thus accounted for. The old masters were occupied in discovering the *materiel* of their art, yet they were, in spite of the dryness of their style, men of genius, exhibiting admirable address in the management of difficulties, and reducing that chaos of varied forms, which sounds in their endless combinations present, to something like system. The term counterpoint has now only a traditional signification; it is derived from a practice of the middle ages, when music was written with points, of which the respective distance of many voices was termed *punctum contra punctum*—contracted into counterpoint. It is now the art of combining notes with notes according to certain laws.

"Simple counterpoint," says M. Fétis, "is the basis of all composition; no one can write a few bars elegantly without employing it; even he does so who speaks of it with the utmost contempt, as M. Jourdain wrote prose without knowing it. With double counterpoint it is different. A dramatic composer may write many operas without it, but in instrumental and church music this species of counterpoint is of constant application. In simple counterpoint, the composer is only engrossed with the immediate effect of his harmony; but in double counterpoint it is necessary to know what the harmony will become when inverted, that is to say, when the upper part becomes the lower, and *vice versa*, so that the operation of his mind is in fact double."

Double counterpoint consists generally of an inversion at the octave, the tenth or the twelfth, but the first sort is the most common, and is the most satisfactory to the ear; its uses in the quartet, symphony, oratorio and mass, as Haydn, Mozart, Handel and others have exemplified it, is to develop a subject, and to reproduce a phrase under its various forms. The fugue, which is a periodical imitation between parts according to given rules, our author well

describes, as in the hands of a man of genius like Sebastian Bach, Handel, or Cherubini, "the most majestic, harmonious, and energetic, of all musical forms." In dramatic composition fugues cannot be well used, because in the development of the subjects they would destroy the interest of the scene; yet in some, the spirit of the subject is so wholly dramatic, that, in certain situations, nothing prevents their success on the stage but the imperfect education of chorus singers in theatrical business. Our author commences his chapter on the employment of voices, by showing what effects they produce in masses, and he adduces the testimony of Haydn, who asserted that the finest things he had ever heard in music did not approach the effect of the uniting of the voices of the London charity children, at their anniversary meeting in St. Paul's cathedral. The union of a chorus, that is, the utterance of the same note by a large body of performers, makes the strongest appeal to the feeling that is to be found in the resources of the art; and it was a multitudinous shout, thus concentrated, that powerfully affected Haydn. In the choruses of modern music, the species of voice generally employed consist of the soprano, the contralto or counter-tenor, the tenor and the bass, and when these are well written in four real parts, they are found to be capable of more energy, exactitude and harmony, than even the elaborate compositions for many voices that appeared about the sixteenth century in Italy. Formerly, the contralto part was usually sung in Italy by *castrati*, whose tones had a certain penetrating quality which nothing could equal. In France, Languedoc—particularly in the environs of Toulouse—has been remarkable for the production of counter-tenor voices, which, singular as the fact may appear, are scarcely found elsewhere. Artificial voices, generally the *falsetto* of bass singers, supply this part in the choral music of England, (so rare is the real counter-tenor voice,) and from this circumstance, we find that the contralto of choruses is generally that department which is the weakest, the most inefficient, and the most out of tune. To supply the contralto parts by means of women's voices, is an experiment which does not succeed well, because *timbre* is deficient in the lower notes, and for tenors the music is generally too high; to avoid these difficulties, many composers have written four part choruses, for two sopranos, tenor and bass. This distribution appears to us calculated to produce the most effective results. The following observations on the subject are both new and judicious.

"There is one point to which the composers of Italy direct their most earnest attention, namely, the degree of elevation in which they keep the voice, that the singer may not be fatigued. Every species of voice in their music overruns an extent at least equal to that found in French compositions, but passages of great extension, whether up or down the scale, appear only at certain distances, and the voice is usually preserved in its middle region, while in French scenes, pieces are found which, without being of great extent, fatigue the singer greatly, because they dwell much upon unfavorable notes. The works of Grétry show many examples of this defect. A *cantatrice* will get up to the highest notes of her voice like C or D without difficulty, to whom it will be very painful to sing long upon E F G. It is the same with tenors, which partake of two very distinct sorts of tones, that is to say, those of the chest and those of the head, sometimes called the *falsetto*. To cover as much as possible the passages of the tones from the chest, to those of the *falsetto*, demands much art in the singer; in most tenor voices the alteration takes place between F and G, and it may be easily imagined that if a

\* The only remains of the music of the Greeks that have descended to us are the air of an ode to Pindar, that of a hymn to Nemesis, and some other fragments, in which are no traces of harmonic combinations. The shape of the ancient lyre, too, strongly favors the idea that the Greeks were unacquainted with harmony.



composer makes an air dwell long on these tones, he causes much more painful effort to the singer, than in obliging him to rise to the extremest high notes of his *falsest*, and totally prevents the development of his powers. Accidents often happen to singers, of which they are much less blamable as the cause, than the composer who exposed them to the risk."

A good reflection introduces the observations upon instruments. "Sound, as every one knows, is only air put in motion and modified in different ways; but what variety is there in the modifications of a principle so simple! What a difference between the nature of the tone in a bell and that of wind, keyed, or bow instruments, &c., &c." and again in each of these grand divisions, what delicate relations in the quality of sounds." When we think what new discoveries are daily produced in the fabrication of instruments, each of which brings forth some strange and unheard species of tone, the resources of music justly appear to us as infinite as the endless variety of form. Towards the end of the sixteenth century the violin is found indicated in Italian scores thus: *picoli violini alla francese*, which renders it probable that the reduction of the ancient viola to the present dimensions of the violin took place in France. This instrument is tuned by fifths, and the superiority of its tone soon brought it into general preference and use. The viola, reduced to four strings, and tuned a fifth lower than the violin, is the only one of its ancient family, that the moderns have preserved; in the orchestra it plays the contr'alto part. The bass viola, a difficult instrument to play, has now long been supplanted by the violoncello, of which the tone is more energetic and fitted for orchestral effect. The double bass, at the present day the foundation of the orchestra, was constructed in Italy about the beginning of the eighteenth century; it is furnished with three thick strings, which give the octave below the notes of the violoncello. In France this instrument is tuned by fifths, which renders the execution extremely laborious; in Italy, in Germany, and England, it is tuned by fourths. The German flute, which, like wind instruments in general, was defective in many notes, has had its imperfections corrected by keys, which have given the power of executing many passages, which were impossible upon the ancient flute. While, however, its scale has been extended, and this facility gained, the multiplicity of keys is embarrassing to the performer, as well as injurious to the tone of the instrument. Naturally the flute is in the key of D, but it is susceptible of being played in any other; for particularly piercing effects composers sometimes use an octave flute, or *piccolo*, for instance in imitation of the wind in a tempest. When the oboe is well played, the quality of tone is marvellously expressive and more various than the flute; although but of small proportions it has much power, and will surmount the most formidable orchestra. It is, however, rare to meet with a really good tone, and fine execution upon the oboe. An instrument to which the improper name of the English horn (*corno Inglese*) has been given, forms the contr'alto of the oboe, and on account of the length of its tube it extends a fifth lower. The tone is wailing and plaintive, and fitted for slow movements. Mozart has employed them in the requiem. The bassoon, which belongs to the oboe species and forms its bass, was invented by one Afranio, a canon of Pavia in 1539. Its compass is about three octaves and a half, from the B flat under the bass cleff upwards; the principal defects of it, which are more or less apparent according to the skill of the performer, are in its lower part, where the sounds are too flat compared with the upper notes. The

bassoon is perhaps the most effective wind instrument of the orchestra, and fills various offices in the harmony, sometimes tenor, sometimes bass. In Germany a larger species of this instrument, called the double bassoon, (*contra fagotto*), is sometimes used, which gives the octave below, but in addition to its articulating sounds very slowly, it is extremely difficult to play, and requires a robust constitution. The clarionet is much more modern than the oboe or bassoon, and was invented by one Denner, an instrument maker of Nuremberg, in 1690. Such are the difficulties of execution upon the clarionet, that three different sorts are employed in the orchestra to facilitate the performance in various keys; one in A serves for those in which there are many sharps, another in B flat, in like manner, where flats abound,—while composers sometimes write for another sort, in C. Military bands present many varieties of this instrument, as well as of others, which, though interesting, it would lead us wide of our intention to notice here. In its voluminous tones, at once round and soft, the clarionet is unlike any other instrument, particularly in its lower part, which is in France termed *le chalumeau*: in Weber's opera *Der Freischütz* are to be found some striking effects from an unusual employment of these low notes. The *corno di bassetto*, of which the tone is exquisite as an *obligato* accompaniment to the voice in a solo, is the contr'alto of the clarionet, and extends a fifth deeper;—a model for the use of this instrument may be found in the *Clemenza di Tito* of Mozart.

The remaining orchestral instruments which we have to notice, are those with an open *embouchure*, horns, trumpets, and trombones. It is in the nature of the first to give but a few sounds, pure, free, and open; others are obtained by placing the hand in the bell; but as these artificial tones are sometimes the most frequently wanted, crooks have been invented, which, in lengthening the tube, put the horn in a different key; still, notwithstanding the ingenuity of this method, composers in particular modulations, which do not afford time to change the crooks, are obliged to suppress their horn parts. This instrument is precious for the variety of its effects, and its equal capacity for the expression of tenderness or violent passion:—the art of combining horns is a modern resource in instrumentation, which has been well developed by Weber among others of the German school. The trumpet is the soprano of the horn, to which it sounds the octave above. It is less extensive, having none of the artificial sounds, which in the latter are produced by the hand, and its quality is more silvery, clear, and penetrating. Additional tubes or crooks, as they are called, modify the intonation of the trumpet as they do of the horn; though the shape of the former has undergone various alterations, the ancient model is the one now generally adopted. Trombones are of three sorts, alto, tenor, and bass, and are capable, by means of a slide which shortens or lengthens the tube, of giving all their notes in open sounds. In brass instruments great practice is necessary to acquire what is called the *tonguing*; and in the proper application of the lips to the mouth-piece, natural qualifications as well as labour are requisite to acquire a mastery; for in some persons the conformation of the lips is an invincible impediment to good performance. The pianofortes of London manufacture have incontestably a finer and fuller tone than those of Paris or Vienna: but the touch is comparatively deep and heavy, and does not facilitate the execution of difficulties. M. Fétis well characterizes the organ as "one of the finest inventions of human intellect." One passage on this subject is so very striking, that we cannot refrain from giving place to it.

"In the organ there is found a sort of stop, of which the idea is singular, and the effect a mystery. This stop, generally known by the name of the mutation stop, (in England the sesquialtra, cornet, or mixture,) is divided into the furniture mixture and cymbals. Each of these stops is composed of four, five, six, or even ten pipes to a note. These pipes, which are of small dimensions and of an acute tone, are tuned to the third, fifth, or fourth, octave, &c., so that each note produces the perfect common chord many times redoubled; from which it happens that the organist cannot play several notes in successions, without producing a like succession of major thirds, fifths, and octaves. But this is not all—if the performer plays chords, each of the notes which he employs gives as many perfect common chords doubled or trebled, making it appear that a frightful cacophony must be the result; but, by a species of magic, when these stops are combined with diapason pipes, &c., of two, four, eight, sixteen, or thirty-two feet in length, there is produced an *ensemble* the most majestic and astonishing that can be conceived, and of which no other combination of sounds or instruments can convey an idea."

In another place, M. Fétis talks of the *great effect* of uniting all the reed stops *alone*, a practise of which the very idea is sufficient to raise a vehement fit of laughter in an English organist, and places it beyond suspicion, that our author is himself a performer. The art of instrumentation is well described as that of disposing instruments most usefully, "so as to produce the best possible effect in a composition." When the composer is occupied in making a score, it is with a presentiment of the effects to be produced by a partial or total combination of his instruments; and unless experience is his guide here, he can produce nothing good but by accident, or, at least, by successful experiment. A musician worthy of the name, has the power, whenever he imagines a composition, of hearing at once the effect of an orchestra, as if that orchestra were really playing,—an exertion of the intellectual faculty, which is not one of the least wonders of music; moreover, to be good, the conception of a piece in all its parts must be simultaneous. Thus it was ever with the ideas of Haydn, Mozart, and Beethoven. It is highly useful to a composer to know the exact powers of an instrument, that he may write no passages of insurmountable difficulty, care in this respect will turn to the profitable execution of his music. The perusal of scores will suffice to acquire much of this species of knowledge, but it is more advantageously to be obtained, in our opinion, by personal intercourse with the celebrated professors. Mozart obtained his admirable skill in the management of wind instruments by this means.

In an overture or other grand piece of dramatic composition, the system of wind instruments is thus composed:—two flutes, two oboes, two clarionets, two or four horns, two trumpets, three trombones, and two bassoons, most frequently with the addition of two drums. The violins and violas are generally written in two parts; the stringed instruments are played by an indeterminate number of performers, with a due attention only to the proportion of each. Mozart, Haydn, and other great composers, always varied their system of instrumentation, not (as at present the practise) employing *all their force upon all occasions* to produce effect, whatever might be the character of their pieces. Sometimes they used oboes and horns only, at other times clarionets and flutes as their wind instruments, and not unfrequently a single flute, oboe, bassoon, and horn; a most felicitous contrast of effects resulted from this variety. Monotony, as well as the abuse of the public ear, in making noise, an almost necessary evil, is the result of the

modern system of instrumentation. Rossini and Weber, among the dramatic composers of the day, have set the example of undue profusion in the use of instruments. It is a great talent to know how and when to avail ourselves of the discoveries of our age in these respects.

(To be continued.)

From the "Elements of Vocal Science."

#### ON THE DIFFERENCES BETWEEN ITALIAN AND ENGLISH MANNER OF SINGING.

THE augmented frequency, not to say the absolute predominance of Italian Music in our concerts, appears to render necessary a short disquisition upon the differences between the style and manner of Italian and of English singers.

I shall probably startle not a few of my readers by venturing to assert, that English vocalists never attain to the true Italian manner. But take the converse of the proposition—that Italian vocalists never attain the English manner—and every one of them will assent to its truth. The reason why the one thing is not so perceptible to us as the other is plain, and it lies in the fact, that none but natives, or those who have resided a very long time in the country, are able to appreciate accurately the idiomatic, vernacular manner of expression, which forms the distinctive characteristics. What then is there wonderful in my assertion? Is the English style so much more difficult, or are the Italians so much more unapprehensive than the natives of our own country? I suspect the reverse to be the case. Let us then consider in what the differences consist, and first let us proceed to discuss those distinctions which are principally intellectual.

The very essence of Italian singing I take to be, that it is *dramatic*. All their great performers are trained for the stage. In England none others visit us. They *have* an opera, which must of course furnish the highest, most *effective* specimens of art. It becomes a necessary consequence, that their conception is directed to objects of the most intense and vivid expression; and hence also it follows, that the means they use are of the boldest and most striking character. They not only endeavor to raise the strongest emotions in the auditor and the spectator (for we shall find they assail both senses,) but they aim at seeming *to be* (as nearly as possible) the person they suppose to be singing, and to identify themselves with all the passions by which that individual is represented as being influenced. To this grand end they are incited by their naturally more ardent temperament; and they are, moreover, assisted by the energy and feeling which appear in the common discourse of Italians and in their vernacular modes of expression. They are not in the least shocked by what the English would deem extravagance. Their feelings, on the contrary, lead to excess;—they give way to their emotions—and their object being to affect in the most forcible degree, they use the means which impulse prompts. Here, therefore, we find both natural constitution and national manners according to the same end.

English character and English institutions exhibit, not perhaps the very reverse of those of the Italians, but we are certainly neither so warm in temperament nor so advanced in art as they are. We have nothing approaching to opera—by which I mean, a drama depending for its expression of sentiment and passion mainly upon music as a vehicle;—consequently, dramatic effects are seldom or never aimed at. Our highest species of art is sacred and orchestral. The oratorios of Handel present, we may say with a near

approximation to truth, the principal English songs to which our singers resort for their examples of power and effect. This very circumstance forbids dramatic force. A selection from such sources assorts with our grave and more tempered habits of thought and action. We speak of the exercise of the art, as "sound and chaste." These are amongst our highest epithets of commendation; we are shocked at dramatic vehemence; it appears to us somewhat allied to what is coarse and unbecoming, particularly in our amateur or our female singers. Our vocalists seek only to move or agitate the mind gently. There is therefore at the very outset, an essential difference as to the end proposed, which in the instance of the natives of this country, sets limitation upon manner, that the Italians neither feel to be necessary nor care to observe. They esteem us cold and spiritless; we esteem them vehement if not violent, and given to excess. The discrepancy begins with nature and is carried into art.

In analyzing the technical attributes of the two styles, I shall first consider the tone; and I think I shall be borne out, by close observers in the fact, when I say that English tone is more pure than the Italian. It may seem strange that they who derive the only certain method they possess of training the voice to its point of perfection, should, by mere adherence to the rules laid down, excel their masters; yet so I believe it will be found to be; and I venture to suggest the following reasons:—In the first place, the English singer (I speak of course only of the educated performer—Miss Stephens for instance,) accepts the Italian theory, without any attempt to modify it. A certain position of the mouth is to be chosen which produces the best natural sound—namely, one which is most free from any adulteration of the nose, the throat, the mouth, or the lips. Such a tone is neither actually *di petto* nor *di testa*, neither from the chest nor the head, but from a region somewhere between both, where it receives its last polish. To this I say they adhere, and their adaptation of the notes of the voice to passion is always subjected to this grand provision. The tone must never be vitiated, even if modified—so says the rule, and to this we adhere with unbending scrupulosity. Those masters of our school, Harrison, Bartleman, and Vaughan, have been used to accommodate the pronunciation of the vowels to the production and the preservation of an uniformity of voicing, which even detracts greatly from their elocution. Observe, reader, I do not instance the example of these great singers as affording a precedent of perfection in the tone itself, but as elucidating the sacrifice of the words to their theory of its production, and as conforming exactly to the capital prevailing notion of *equality*. From hence the mal-pronunciation of the letters *i* and *y*, as in *doy* for *die*, *thoy* for *they*, &c.—in short, a general equalization by means of the letter *o*. These rounded their tones. The Italians are anxious to attenuate, and as it were, render the sound more volatile and delicate. But this is the least and best of the modifications sound undergoes in their employment of it. They accommodate themselves to powerful expressions of passion—they shadow their tones according to the sentiment—now thickening and veiling them as it were—now rendering them light and brilliant and piercing—assimilating them, in a sort, to the natural expression in discourse or exclamation, or partial suppression, ("curses not loud but deep,") which indicates the working of intense and various emotions. The genius of their pronunciation is essentially different from ours. Ours is sibilant, slightly guttural, and employing the agency of the mouth and both lips and palate. The defect of the Italian language, trifling though it be as compared with other tongues, is, that it is

nasal, which arises from the strong accentuation of the letter *i*, and thus in such words, as *mio*, *addio*, &c., Italians are often, not to say always nasal, particularly towards the decline of the voice and the coming on of age. I think I have rarely heard an Italian, even of the first rank, who was not to be accused in some degree of this defect. As a whole, I should certainly pronounce the voicing of our best English females to be more pure than the Italian.\*

In respect to intonation our English singers are unquestionably the most generally correct. I do not attribute the occasional failure to any natural inaptitude, or to any want of understanding and appreciating the value of exact tune; but to the occasional disregard of nice polish, which a dramatic education and the forceful dramatic expression of Italian singers naturally generate.

Another of the most striking distinctions, perhaps the most striking of all, is the use of *portamento*, as it is now (erroneously) called, or the lessening the abrupt effects of distant intervals, or smoothing the passage between those less remote, by an inarticulate gliding of the voice from one to the other, whether ascending or descending. This is in constant use amongst Italian singers, and sometimes with beautiful effect. In passages of tenderness or pathos it is most expressive. As the harsher passions prevail, it approaches more nearly the nature of a regular *volata*, from the increased force and more distinct articulation given to the notes. This ornament appears not to accord with the genius of English expression. The wailing, complaining effect is to our ears effeminate—it makes passion puling and querulous; nor do we recollect ever to have heard a legitimate English singer till within a few years, attempt its adoption—with a slight and very rare exception on the part of Mr. Harrison. This we conceive to be a national difference, and may probably be traced in the conversational tones of the Italians, upon which unquestionably, even from the most primitive characteristics of the language of passion, vocal expression, notwithstanding its multifarious additions and its wide departure from its original, is most surely to be deduced.† The ornament of which we are speaking, or rather this peculiar mode of heightening the expression of certain sentiments, is perhaps the most difficult of any to attain, because the most delicate. The

\* Our only man, Vaughan, inclines to the throat, but he is more absolutely pure perhaps than any Italian.

† I he cel brated J. Retzy appears to have been so deeply impressed with this belief, that he attributes all his success in composing for the French nation to his successful prosecution of this idea. He says "Tâchons de voir maintenant pourquoi ma musique s'est établie doucement en France, sans me faire des partisans enthousiastes; et sans exciter de ces disputes puériles, telles que nous en avons vu. C'est, je crois, à mes études et à la manière que j'ai adoptée, que je dois cet avantage."

"J'entendois beaucoup raisonner sur la musique, et comme, le plus souvent, je n'étois de l'avis de personne, je prenois le parti de me taire. Cependant je me demandois à moi-même, n'est-il point de moyen pour contenter à-peu-près, tout le monde? Il faut être vrai dans la déclamation, me disois-je, à laquelle le Français est très-sensible. J'avois remarqué qu'une détonation affreuse n'altérerait pas le plaisir du commun des auditeurs au Spectacle lyrique, mais que la moindre inflexion fautive au Théâtre français, causoit une rumur générale. Je cherchai donc la vérité dans la déclamation, après quoi, je crus que le musicien qui sauroit le mieux la métamorphoser en chant, seroit le plus habile. Oui, c'est au Théâtre français, c'est dans la bouche des grands acteurs, c'est-là que la déclamation accompagnée des illusions théâtrales, fait sur nous des impressions ineffaçables, auxquelles les préceptes les mieux analysés ne suppléeront jamais."

"C'est-là que le musicien apprend à interroger les passions, à scruter le cœur humain, à se rendre compte de tous les mouvements de l'âme. C'est à cette école qu'il apprend à connaître et à rendre leurs véritables accents, à marquer leurs nuances et leurs limites."

—Mémorial, ou Essais Sur La Musique.



slightest excess either of tone or manner ruins it, and changes passion into laughter or contempt. An Italian however would say, what is singing without portamento? for according to their principles of art, it is the strongest mark of sensibility; an Englishman—what is singing with portamento? for by us it has been hitherto only taken as the quintessence of affectation. Of course I now speak of the general impression—of the sentence which unsophisticated English judgment would pronounce. This judgment is precipitated too by the violence with which English singers almost always deprave and destroy the ornament in its execution.

The use of the shake exhibits another essential difference between the Italian and the English system. But in this respect the Italians seem now to have receded from the practice of former ages. In the time of Farinelli, one of the greatest ornaments a singer could possess consisted in the perfection of a shake adapted to various passages and sentiments. Tosi is very elaborate in his instructions, and Dr. Burney never speaks of a singer without describing the degree in which he stands possessed of this power. The invention of composers was tortured to exhibit Farinelli's shake to advantage, and Handel, who is the model of its use in English vocal composition, also wrote for the finest Italians of his own time. In English classical airs a singer can scarcely get over half a dozen bars without the use of a shake, and he must have it too almost upon every note of his compass. How bald and meagre Handel's oratorio songs appear without its employment, no one needs be told. At the opera, on the contrary, now a days one so rarely hears a shake, that it may be said to be all but discontinued.

There is, however, another peculiarity, in relation to this grace, which belongs to the school of Italy. The English certainly vary the velocity of the shake agreeably to the accent of the song to which it is appended, or the nature of the sentiment. But they seldom or never use a few turns very slowly made. The Italians employ this method (mostly in recitative) with singular efficacy, where tenderness or sorrow or doubt (not accompanied with terror) is to be expressed. This I designate as peculiar and at present proper only to the Italians, though I confess I see no reason why the same ornament is not exactly as applicable to English art. It thoroughly accords with our philosophy of expression, inasmuch as it lingers and dwells and hesitates, and therefore affects the mind like the emotions it is used to describe.

I suspect that a considerable change in the use of those ornamental passages which are spontaneously appended by the singer has recently taken place amongst the Italians. The exuberance of florid execution has certainly grown into fashion in England, since the powers of Billington were first displayed here. Catalani succeeded her, and confirmed the rage for *rifioramenti* amongst the females, whilst Braham gave the example to the men. Rossini's compositions have not only fixed the taste and the habit, but engendered a necessity for execution which makes the possession of facility absolutely indispensable. There is, I know, so much liability to error in appealing to early recollections or early impressions that it is with much hesitation I refer to them; but if I be right, the Italian singers of thirty years ago, Banti and Viganoni, made use of no such diversity—I had almost said unmeaning diversity—as we witness at present. If we recur to the written music of a still more distant time, the difference is very plainly perceptible; and perhaps this exhibits the best proofs. Singers and composers operate reciprocally upon each other; they take each other for models of good taste; and

the individuals of each class who are eminent, all add something, which accounts for the continual progression. The singer probably was the first to apply, if not to invent, the beauties of ornament, which were numerous in their examples and scattered in their application. Composers gradually adopted, and interspersed these passages in their works. Rossini appears to have concentrated what has been thus done by many into a manner of writing peculiar to himself; and these additions constitute a very essential portion of the novelty (if so it may be termed) of his style.\* At present Rossini unquestionably leads the taste, and he has also a reflective influence; for custom has created so ravenous an appetite for gracing, that all former composers, even Mozart himself, are decorated with the glistening passages borrowed from or appended to Rossini.

This indiscriminate introduction of ornament, or *embroidery*, as the French emphatically call it, constitutes, as I consider it, a positive change in the manner of singers. Formerly ornaments, by Italians especially, were maturely weighed and adapted to the sentiment, as nearly as ornament is capable of being, according to accent, power, velo-

\* The author of the life of Rossini has thus accounted for the change in the style of this composer, which he calls "Rossini's second manner." "Rossini arrived at Milan in 1814, then twenty-two years of age, to compose the '*Aureliano in Palmira*.' There he became acquainted with Velluti, who was to sing in his opera. Velluti, then in the flower of his youth and talents, and one of the handsomest men of his time, had no small share of vanity, and was fond of displaying and abusing the powers of voice with which nature had gifted him. Before Rossini had an opportunity of hearing this great singer, he had written a cavatina for the character he was to perform. At the first rehearsal, Velluti began to sing, and Rossini was struck with admiration: at the second rehearsal Velluti began to show his powers in gracing (*fiore*;) Rossini found the effect produced just and admirable, and highly applauded the performance: at the third, the simplicity of the cantilena was entirely lost amidst the luxuriance of the ornaments. At last the great day of the first performance arrives; the cavatina and the whole character sustained by Velluti was received with furor, but scarcely did Rossini know what Velluti was singing—it was no longer the music he had composed; still, the song of Velluti was full of beauties, and succeeded with the public to admiration.

The pride of the young composer was not a little wounded, his opera fell, and it was the soprano alone who had any success. The ardent mind of Rossini at once perceived all the advantages that might be taken of such an event; not a single suggestion was lost upon him.

"It was by a lucky chance we may suppose him to have said to himself, that he discovered Velluti had a taste of his own; but who will say that in the next theatre for which I compose, I may not find some other singer who, with as great a flexibility of voice, and an equal rage for ornaments, may so spoil my music as not only to render it contemptible to myself, but tiresome to the public? The danger to which my poor music is exposed is still more imminent, when I reflect upon the great number of different schools for song that exist in Italy. The theatres are filled with performers who have learned music from some poor provincial professor. This mode of singing violin concertos and variations without end, tends to destroy not only the talent of the singer, but also to vitiate the taste of the public. Every singer will make a point of imitating Velluti, without calculating upon the relative compass of his voice. We shall see no more simple cantilenas, they would appear cold and tasteless. Every thing is about to undergo a change, even to the nature of the voice. Once accustomed to embellish, to overload the cantilena with high-wrought ornaments, and to stifle the works of the composer, they will soon discover that they have lost the habit of sustaining the voice and expanding the tones, and consequently the power of executing largo movements; I must, therefore, lose no time in changing the system I have followed heretofore.

"I am not myself ignorant of singing; all the world allows me a talent this way; my embellishments shall be in good taste; for I shall at once be able to discover where my singers are strong, and where defective, and I will write nothing for them but what they can execute. My mind is made up; I will not leave them room for a single *appoggiatura*. These ornaments, this method of charming every ear, shall form an integral part of my song, and shall be all written down in my score."—*Stendhal's Life of Rossini*.

city, and other accessories belonging to the cast of particular expression. And in proportion as singers were more nice and delicate in their selection, so were they more successful in accomplishing the great and only legitimate design of gracing, namely—in giving a more varied melody and a more vivid musical explication. Now, on the contrary, little choice seems to be exerted, but almost every song is loaded with almost the same graces. Formerly the Italians were much more judicious than the English vocalists. We still follow them, but from the very circumstance of an inferiority in execution, we are now perhaps superior in point of propriety in employing these graces. The singing of Handel is traditional—none but the English know how to set about it. But of late Handel has been but too often decorated with tawdry embellishments, as foreign to his character as unbecoming his dignity.

Such are the principal intellectual and technical distinctions, as they appear to me, between Italian and English singing. The difference in their effects is easily to be traced to the causes. To the Italians belong passion, force, transition, variety, and general splendour. To the English, sensibility tempered by an invariable sense of propriety, purity, delicacy, and polish. The emotions raised by the first are strong, but liable to sudden disgusts and transient—the last are more equable, and please most on reflection; in few words, the one is theatrical, the other orchestral—the one lies as it were beyond, the other within the range of our natural domestic pleasures. Italian music is now also much more voluptuous than English, and its execution must partake of its intrinsic qualities.

The English are certainly indebted to Italy for their technical rudiments of singing, and they have in a great degree been imitators of her school. But I think the inference from the observations I have made is sufficiently obvious, that the natural and national differences have hitherto placed, and must continue to place, distinctions that will neither easily nor soon be overcome, unless England consents to surrender her own tastes and habits entirely and unconditionally. The frequent intercourses we have now with the Continent, facilitated as they are by rapid conveyance, by diffusion of the European languages, by the ease and allurements offered to the senses, by increasing wealth and consequent luxury, and lastly, by the manners of France and Italy, have a strong, may we not almost say an irresistible influence in drawing us away from our original dispositions and affections. One of the song-writers of our age and country has lent a very powerful aid by the changes in the thoughts and the language of love which he has introduced. Still, however, constitutional temperament will oppose impediments that must, I apprehend, always create wide distinctions. Nor do I see why the English should not appropriate what is best in Italian art, and still preserve the pure and manly energy which, after all, is the capital characteristic of our legitimate composition and execution—if we be allowed to possess any such. Nothing, as it seems to me, will more contribute to this end than a perspicuous understanding of what is our own and what is borrowed—of what we do of ourselves and what after our masters—of the effects we aim at and produce, and of their means and objects. All these I have attempted to set forth.

From a "Word or Two on the Flute."—by W. N. JAMES.

#### MR. RUDALL

MR. RUDALL was a pupil of the late Mr. Nicholson; and although he began rather late in life to study the instrument seriously as a profession, he is now one of the finest

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private players which England has at any time produced. He has not a large volume of tone,—not so large as Drouët's,—and this is his chief defect. But he has sweetness, a correct classical style, and a beautifully pathetic tone. Being deficient in power, his performance has not sufficient contrast. This it is which makes the superiority of Mr. Nicholson so apparent over every other player. Notwithstanding this, however, Mr. Rudall is celebrated as an exceedingly chaste and most classical performer. He has evidently made M. Drouët his model; and seldom does it happen that a follower has been so eminently successful.

His articulation of the staccato, upon M. Drouët's system, he performs exquisitely; and he gives, perhaps, the finest specimen of it of any player in this country. His performance of the variations in "God Save the King," which has somehow or other, of late years, been the great test of a performer's talent, is truly admirable. His articulation is equal and distinct; and his mode of throwing the air into the variations, though differing somewhat from the style of performance of the composer himself, is, nevertheless, very judicious and masterly. But the tone which Mr. Rudall produces on the flute is, I think, peculiar to himself: it is of a pensive and pathetic character, and partakes, in a slight degree, of the more delicate tones of the horn. It has little of the metallic brilliancy and majesty of Mr. Nicholson's, or of the liquid and dazzling clearness of M. Drouët: but it is exquisitely soft and mellow, and finely displays the vibrations, of which Mr. Rudall is a complete master. There is no performer who plays an adagio with finer or with chaster feeling. He rarely indulges in a cadence; but when he does so, the ear is gratified with its originality and propriety. There is nothing superfluous,—no "waste notes" that are foreign to the subject,—but every thought just and judicious. His higher notes partake of the pensive character of his lower ones, and are always played admirably in tune.

It is a delightful treat to hear Mr. Rudall prelude on his instrument; and, lover as I am of profound and scientific music, I have seldom been so highly pleased as in hearing him play extemporaneously; he decidedly excels in this species of performance; and the ideas, which he often expresses clearly, show that, were he to direct his study to composition, he would be likely to distinguish himself in it.

It is, indeed, a matter of regret that he has never directed his attention to composition. He has, I believe, written many slight pieces; but even these he has not favored the public with by publishing. The well-known abilities of Mr. Rudall as a player on the flute, as well as his knowledge in the science of the mechanical manufactory of the instrument, would make the musical amateur on the tip-toe of expectation were he to announce any work of his own for publication. Whether he has it in contemplation I have not the means of ascertaining, as it is some years since I studied under him.

As a teacher Mr. Rudall is truly excellent; and I am truly happy that I have it in my power thus publicly to acknowledge his abilities in this particular. His attention is unremitting, which is not frequently the case with first-rate performers on an instrument. The musician has also to regret that Mr. Rudall never plays in public. It does not arise, I believe, so much from nervousness, (which is the bane of flute-players in particular,) as from a determination to avoid appearing in public,—a resolution which might be regretted, but cannot be censured.

The large circle of amateurs in London who have much cultivated the flute, hold Mr. Rudall's performance as a model of a pure and classical style; and the superiority of

his instruments are considered, by many eminent judges, not only to rival, but excel, those of any other maker. They are known, indeed, as well on the Continent as in London, which at once speaks a volume of the highest praise in favor of their excellence.

### HISTORICAL SKETCH OF THE NEW-YORK SACRED MUSIC SOCIETY.

Continued from page 228.

THE success attending the performance for the benefit of the Greeks, infused new spirit into the members, which was displayed in unremitted exertions to improve the condition of the society and give it a higher standing as a musical body.

The room in which the Society held its meetings was small and badly adapted to its wants; and a more commodious one was a very important object. An organ was also highly desirable, and a competent instrumental leader. These desiderata could not be obtained without a considerable increase in the annual expenses, which the income of the Society at the time was not sufficient to meet.

Some of the most influential members in the management wished to bring about an improved state of things; and a committee was appointed to revise the by-laws, for the purpose of introducing such changes as might be necessary to enable them to carry their intentions into effect.

The Committee in due time reported, and the most important changes they recommended were an increase of the dues of the performing members from one to two dollars per year, and the appointment of a *music committee*. This committee was to have the direction of the musical department, which had hitherto been under the control of the conductor. Trifling as these may now seem, they were important changes. In all bodies of men there is more or less difference of opinion, and in the present instance, a few of the most active members violently opposed the contemplated alterations as unnecessary. A very great excitement and much ill-feeling was created in the Society; and the proposed measures were not adopted until after many stormy meetings. However, the alterations were approved by a majority of five to one, and the *mal-contents* withdrew from the Society and established a new one, and as in all similar cases were afterwards the most violent opponents of the parent institution. Eight years have now passed since this event, and the relative situation of the parties is the severest rebuke upon the short-sightedness of the conduct of these individuals that can well be imagined.

In October of this year (1827) the Society removed to the school room No. 208 William-street, which was much larger than their former one. An organ was also hired and placed in the room; and an engagement was entered into with Mr. U. C. Hill as the instrumental leader of the Society. At this period also the Society came into possession of a set of books formerly belonging to Mr. J. H. Swindell, containing the voice parts with full orchestral accompaniments of a variety of the best choruses, songs, &c. of Handel, and other masters. This was an invaluable treasure to the Society, as hitherto it was entirely without music of this class.\* These various measures gave an entire new character to the Society, and laid the foundation of that standing which it has since attained. From this time forth it continued to practise the highest order of sacred music with a success that has been creditable to its members and to our city.

\* The pieces performed at the concert for the Greeks were from these books, they being borrowed on that occasion.

In December of this year another grand performance was given in Masonic Hall for the benefit of the *Fire Department Fund*. At this the principal professional singers were Miss George, Mrs. Gill, Messrs. Comer, Keene, and Pearson. A young lady and gentleman, amateur members of the Society, also sang and gave great satisfaction. The orchestre and chorus were about the same in number as at the concert for the Greeks. The receipts of this concert were \$434 50, and the expenses \$294 48, leaving the balance paid the Fire Department of \$140 02.

The Board of Managers impressed with the importance of an act of incorporation to insure permanency to the Society, as the first step in those ulterior measures, which they saw necessary for its advancement, applied to the Legislature of the State to obtain one; but the bill was lost on its third reading for want of the constitutional majority.

The Society continued to meet in this room until August 1828, when the gratuitous use of the lecture room attached to St. George's Chapel was tendered the Society by the Rev. Dr. Milnor and Vestry, which was accepted and the Society removed thereto.

The want of a suitable room was now beginning to be sensibly felt by the Society. The lecture room of the Chapel though superior in its arrangements and appearance to any hitherto occupied by the Society, was situated far from the residences of the majority of the members. The meetings were not attended as numerous as formerly and at this period the Society did not exhibit its wonted energy and spirit.

In December of this year an Oratorio was given in St. Paul's Chapel for the mutual benefit of the Society and the Institution for the Deaf and Dumb. At this performance the principal singers were Mrs. Austin, Mr. Charles E. Horn, Mr. Barclay, and the young lady and gentleman amateurs who sang at the last concert. Mr. Norton was engaged as Trumpet, and accompanied Mrs. Austin in "Let the bright Seraphim," and Miss —, in "Sound the Trumpet in Jerusalem," and Mr. Horn in "Luther's Hymn." Mrs. Austin also sang "Angels ever bright and fair," and Mr. Horn "Lord Remember David." Mr. Hill led this performance, which was his first public essay as leader. Mr. Cole officiated as conductor and Mr. Blondell as organist. The instrumental orchestra was rather stronger than at the two previous oratorios, but the chorus was not so numerous. The performance gave great satisfaction and was eminently successful. The receipts amounted to \$837 50, and the expenses to \$363 22, leaving a nett sum of \$474 28, which was divided by the two institutions. During the session of the Legislature this winter 1828-29, the Society again applied for an act of incorporation, which was successful and on the 1st of May, 1829, the Society became an incorporated body.

At the same period the Society engaged a room in Broadway now known as Broadway Hall, which was just then erected. This was a neatly finished, airy room about ninety feet long, thirty feet wide, and 15 high; an elevated orchestre was erected at one end; and it was furnished with benches, lamps, &c., at an expense of nearly \$500.

This was a bold step, as the highest rent the Society had hitherto paid was \$50 a year and there was not more than \$100 in the funds. However a well grounded confidence was entertained that a room and a location so much superior to any hitherto enjoyed, would be attended with so much increased success in the Society's affairs, that the measure would be justified by the result. This proved to be the case, as the room was underlet to such advantage as to reduce the Society's own rent to a moderate sum.



The Society moved to this room in May, 1829. The summer was spent principally in organizing under the charter. A new code of by-laws was adopted and several important changes were made. The dues of the performing members were increased to four dollars, and of the non-performing to five dollars a year. On requiring the members to come forward and sign the new by-laws only between fifty and sixty of all on the books were found to do so, so that this number constituted the strength of the Society in the fall of this year.

In September of this year was commenced a system of giving monthly performances, which has been continued ever since, except occasional interruptions by oratorios. These performances consist of choruses, solo, duets, &c., and the principal difference between them and oratorios is that at the former professional performers are not engaged, reliance being placed on the amateur members, and the volunteer aid of professional men.

These performances were often very agreeable entertainments, and were attended by numerous audiences, and their beneficial effects were soon experienced in a very rapid accession of members.

As it may be gratifying to many of the members, we here insert the programme of the first of the series which took place on the 21st September.

## PART I.

Overture, Caliph of Bagdad,	BOILDIEU.
Chorus, "O, Surely Melody,"	SWINDELL.
Do. "We praise thee, O God,"	} <i>Te Deum.</i>
Do. "All the Earth,"	
Do. "To the Cherubim,"	
Song, "Angels ever bright and fair," by a young lady.	do.
Variations, Violin and piano. "Le Petit Tambour,"	
violin U. C. Hill, piano W. H. Sage.	
Chorus, Gloria in Excelsis,	PREGOLESI.

## PART II.

Overture, Italiani in Algieri.	ROSSINI.
Song, "Rejoice, O Judah," Mr. Samuel Dyer.	HANDEL.
Chorus, "O, Father whose Almighty Power."	do.
Song, "Let the bright Seraphim," a lady member.	HANDEL.
Chorus, "Hallelujah to the Father," <i>Mount of Olives.</i>	BERTHOVEN.

The orchestre consisted of about forty vocal and thirteen instrumental performers.

## MILITARY MUSIC.

THE state of the military bands in New-York is not very flattering to our city pride. With respect to these bodies we must yield the palm to our Boston friends. We have some tolerable bands, but not one of a superior kind, such as would be accounted good in a regular regiment, or equal to one or two of the Boston bands. But what may appear singular, our bands are not so good at present as they were formerly; this is partly to be accounted for, as occasioned by the attempts made a few years since, in some of our regiments, to introduce black bands. This it is well known occasioned much disturbance, for no body of respectable white musicians would march in line where there was a body of blacks placed as their equals. Many of the white bands performed their duty for their respective regiments until the forming of the brigade line, when, in consequence of some of the regiments having black bands, they would quit in a body, and most of our citizens will recollect one 25th of November, when the military parade looked like a long funeral from this cause. Those who witnessed this march, were forcibly impressed with what it is that gives

animation and brilliancy to a military parade. The attempts to make black bands answer, has been abandoned as impracticable; but not until they caused the breaking up of nearly all our city bands. Another cause has been in operation lately, viz: the revolution or rather the transmigration which these bodies have been undergoing to the state of brass bands, which seem at present to be all the rage. Brass bands, when they play in tune, are good things to march after; but it is not in the nature of things that they can produce the beautiful effects of the old bands.

We very much desire to see in this city an independent and complete band formed solely with the view of improving military music. We have associations for promoting the practice and knowledge of almost every species of music, and why not one for military music? A spirited and good body of this kind would be of the greatest utility, as constituting a standard, and exciting a spirit of emulation in others. That there is amateurs enough to be found with all the requisite capabilities to form such a band or association we believe, and that there is sufficient public spirit and city pride for the purpose, we hope.

A full band ought to consist of

8 Clarionets.	2 Bassoons.	1 Pr. of Cymbals.
1 E'b do.	2 Trombones.	1 Chinese bells.
1 Picolo Flute.	1 Serpent.	1 Muffled drum.
2 Horns.	1 Bass Horn.	1 Triangle.
2 Trumpets.	1 Bass Drum.	Total 25 instruments.

Bands in Europe sometimes are much larger than this, but then the parts are increased in the above proportions. Sometimes Oboes are employed in bands, but this is generally in cases where the music written for a theatrical orchestre is arranged for bands.

Regular practice say once or twice a week under a good leader would soon render a band of amateurs really excellent. Plenty of appropriate music can easily be obtained, and the individual expense to members would be but trifling.

There are various occasions on which the services of a band of this kind might be appropriately rendered. We think we can suggest one source of employment. On our fine summer evenings when the inhabitants of our metropolis flock in crowds to enjoy the sea breeze on one of the finest spots it was ever the good fortune of any city to possess, the Battery, this band might once a week serenade our citizens, which would be both an appropriate praiseworthy and public spirited occasion for the exercise of their talents.

What a delightful and gratifying sight would it be to see along those shady walks, with the moon peeping through the dense foliage of the stately elms and the waving willows, the young and light-hearted thousands promenading with measured and stately step to the music of a grand march, or on the light fantastic toe tripping to the rhythm of the inspiring dance. Such a scene we can view in imagination, and it brings to mind those happy arcadian times that poets tell off. We hope some of our amateurs will take the subject into serious consideration and act upon it with spirit.

## REMARKS ON THE ACCOUNT OF THE STATE OF MUSIC IN PHILADELPHIA.

TO THE EDITOR OF THE MUSICAL JOURNAL:

SIR:—A correspondent in the last number of the Journal undertakes to record the state of music and musical societies in Philadelphia. However laudable the design may

be, it would be but prudent, to use no harsher expression, that the subject in every part should be perfectly understood, before unfavorable opinions are vented, and expressions of censure are made use of; much evil may arise from an opposite course, as the unavoidable errors fallen into, give an occasion for generating and cherishing feelings of animosity, which, alas, is too prevalent amongst the class of persons who delight the most in *harmony*.

Your correspondent evinces his connexion with the Philharmonic Society, by his sweeping denunciations of every other; if he were able to particularize the other Societies as he has of this one, he probably would have less inclination of bestowing his imputations so *generously*.

We wish to correct a few prominent assertions in regard to the Philadelphia Sacred Music Society. It is mentioned that this Society has passed through *three* seasons, whereas *nineteen months* have only elapsed since the first performance of the Society was given.

The performance of Haydn's Seasons your correspondent affirms to have given little satisfaction to the small number present. It will suffice to mention that this Society consists *solely* of amateurs, a number of whom have never before performed in an orchestra, and would not have been allowed access to any other in the city, but since they have improved by the opportunity offered to them, other associations have been anxious to obtain them for their own assistance. The performance alluded to, we can assure your correspondent, was very satisfactory to those whom it concerned, for be it remembered that the performances are given to members only, any other admissions being considered gratuitous. The number present was not considered so very small, the Society being compelled to change its place for holding concerts to accommodate its own members. Nothing but prejudice could have elicited the censure of the performance of the Seasons, while it is admitted by not a few, and some of those whom your correspondent in other cases would be very willing to receive an opinion from, that the *attempt* of a contemporary institution, of far greater *seasoning*, has not been able to give the same satisfaction.

We consider this Society as one of the most useful in this city; bringing music before the public which no others do; inciting other societies to action, and cultivating a taste for music amongst a class of persons who would not under other circumstances enjoy this benefit. We do not wish to extend this by entering into further detail of the numerous advantages this Society possesses, but may do so at a future time; in the mean while we would *advise* your correspondent in return for the advice he has given, "to discard the idea" of criticising performances of which *perhaps* he is unacquainted with the circumstances, but towards which he is not divested of prejudice by his devoted attachment and interest for another institution.

A. D.

PHILADELPHIA, September 12, 1835.

From the "Harmonicon."

# ON THE TRUMPET, AS AT PRESENT EMPLOYED IN THE ORCHESTRA,

With a retrospective view of the earlier methods of using it.

FROM THE GERMAN OF

KARL BARGANS, FIRST TRUMPETER

TO THE KING OF PRUSSIA.

THE term trumpet generally implies a certain description of musical instruments, which, according to the latest

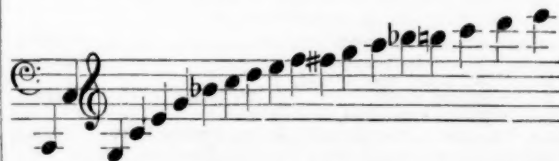
improvements, may belong to either of the following classes,—

- 1st. The common, or proper trumpet,
- 2d. The keyed trumpet,
- 3d. The valve trumpet,

of which two latter classes, however, as they are not often used in the orchestra, we shall say nothing at present, but confine our observations to the trumpet properly so called.

The trumpet consists of a tube of brass, or sometimes of silver, half an inch in diameter from the upper end, to which the mouth-piece is affixed, to about a foot and a half from the lower end, where it gradually widens, till it terminates in a swell which serves to strengthen the tone: the entire length of the tube corresponding in measure to the length of the principal-stop organ pipe: as the deepest sound of a trumpet, the tube of which is eight feet long, is the same note as that of the chief organ-pipe of eight feet—namely, the great c in concert pitch, or d in the chapel pitch (*kammertone*.\*)

We do not find in this trumpet, as in many other wind instruments, the touching-holes yielding the different notes; and the nature of the instrument is so peculiar, that its lower and middle tones produce a major chord of the lowest note, and only the higher notes give a diatonic scale of the key note. The natural scale of this instrument is as follows:—



The instrument must, therefore, be made of different dimensions, if intended to be used in more than one key.

The number of trumpets in use at the present day is eight, which take their names from their key notes. They are the low A and B trumpets—the c, d, e $\flat$ , e, f, and o trumpets.

By the assistance of a small brass tube, called the tuning pipe, or shank, by which the tube of the trumpet is a little lengthened, and which is so fixed between the trumpets and mouthpiece that they appear like one continuous tube, the above number may be increased: we may, for example, by means of the shank, lower the pitch of the c trumpet half a tone: the same process may be applied to the d trumpet, and thus a B may be produced from the c trumpet, and from the d trumpet may be obtained one in c $\sharp$  or d $\flat$ .

At an earlier period, when these instruments were but little used, excepting by the trumpeters at courts, they were generally pitched for F. Subsequently, when the orchestra was increased, the trumpet was required for concerted pieces, which were set in the major keys, of B C D and e $\flat$ . They had trumpets in those keys, and it was only in default of these that they made use of crooks, with which they obtained the same results as produced by the above-mentioned shanks, namely, the lengthening the instrument as much as was necessary for the production of a lower key-note. The trumpets were generally pitched at the highest tone, e $\flat$ , and were easily adapted to the other keys by the intervention of one or more crooks. It happened, however, that the original pitch of these instruments was not always in accordance with the *kammertone*; that is, they were either too high or too low. In the former case, it was easy to

\* In Germany the *kammertone*, particularly of the organ, is between a tone and a half below the *choir-tone*, or concert-pitch.

flatten the tone by the addition of a shank; but in the latter there was no remedy, except that of shortening the tube by cutting it. Many attempts were made in the beginning of the last century to remedy these defects, (as well as those in the bugle-horn, which was liable to the same objections,) and at length an artist in Hanau succeeded in producing improved horns, (*Inventions-Hörner*), and upon their model, trumpets were soon after constructed.

These *Inventions Hörner*, which were measured for the highest tone, had within the circle which they described, two short stays, or sockets, through which passed two tubes, which were continued inside the circle. These tubes answered to the above-mentioned crooks, and were fitted into the socket or stay at every change of key, by which process, however, the plugs were quickly loosened. To remedy this new inconvenience, the instrument makers in Vienna and Dresden improved on the invention, not only by lengthening the stay or socket to five inches, but also by turning it a little outward beyond the circle, whereby the crook itself, which was attached to it, might be drawn out beyond the natural circuit of the horn; or, on the other hand, forced back into the socket, when a sharper note was required. This improvement was immediately applied to the trumpet, and led to another alteration, rendered necessary by the size of the instrument. Hitherto, the circuit described by the whole tube of the trumpet was coiled but once, so that the instrument was more than two feet long, and thus, the performer prevented from using the right hand in grasping the instrument, (technically called stopping,) as was the case with the horn. The tube of the trumpet was now turned into more coils, with this advantage, that by shortening the original length of the tube, a much greater number of notes could be produced in stopping than before, especially in the middle octave. The tones obtainable from the trumpets now in use, are as follows:—



and which are divided into two classes,—

1st. Pure or Natural.

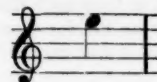
2nd. Artificial, produced by various stoppings, and thence called stopped tones.

In the foregoing scale we describe the natural tones by the sign \*; the stopped by the sign ^; and among the latter we mark several to which the sign x is added: these are not to be produced purely and promptly without great difficulty, and must not therefore be attempted at once, but introduced gradually: that is to say, a natural tone should precede any note marked ^.

The scale remains the same for all trumpets; but it should be observed, that for the *f* and *c* trumpets, which are more rarely perfect than those of a lower pitch, composers should not write higher than

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For the convenience of performers, it may be here incidentally mentioned, that all concert pieces for trumpets are written in *c* major, although they are to be executed upon *c*, *d*, or *e<sup>b</sup>* trumpets.

To return to the trumpets above described, it is evident that upon one and the same of the trumpets at present in use, not only the major key in which it is pitched, (as in the old long trumpet,) but also several other keys may be produced. Referring, for instance, to the *c* trumpet, we find that, besides the key of *c* major, the following keys may be produced.

G Major.	
F Major.	
B <i>b</i>	
E Major.	
C Minor.	
E Minor.	
G Minor.	
A Minor.	

Thus, then, as we on one and the same trumpet can perform in many keys, and as in the middle octave the tones lie chromatically in succession, we obtain this great advantage, that it is no longer necessary at every modulation which may occur in a composition, to change the crooks, for which there is frequently not time, since we can now, as the above scheme demonstrates, produce on one trumpet, if necessary, eight different keys.

With this improved state of the modern trumpet, the per-



former has principally to take care that he produce all his tones, whether natural or artificial, *equally*, so that there be no break or perceptible difference in force, between one note and another.

Notwithstanding these advantages of the modern trumpet over the more ancient, it must occur even to the uninitiated, that upon the latter several higher tones were produced, which I have omitted in the scale for the modern instrument. Among these are the notes



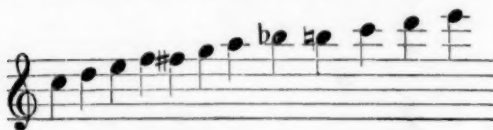
At first sight it may appear that this failing is attributable to the altered form and complicated involution of the modern trumpet. For this opinion there may be some reason, though it is by no means of the weightiest; the seeming imperfection is explicable on the grounds which we will endeavor to elucidate.

There were, at an early period in Germany, two classes of trumpeters, who were commonly distinguished by the designations *learned* and *unlearned*. These so-called 'learned' trumpeters, formed themselves into a sort of company, which they called 'Fellowship' (*Kammeradschaft*.) This company was incorporated by the Emperor Ferdinand II., as early as the year 1623, and its privileges were renewed and confirmed by Ferdinand III., Charles VI., Francis I., and lastly, by Joseph II.\*

We will now describe, 1st, The difference between the learned and unlearned trumpeters generally, and, 2nd., How far the learned differed among each other.

The learned trumpeters, who formed themselves into a company, made the trumpet their sole instrument; while the unlearned trumpeters performed upon other instruments, and only occasionally used the trumpet. The former were all members of the "Court or Trumpet bands;" the latter were merely *adjuvanten*. The learned trumpeters were subdivided among themselves in the following manner; in the choir which they formed all together, there were some who confined themselves to the higher parts, and who were called *primarii*; others again, who blew only second parts, *secundarii*; and others who played the bass, *grundstemme*; which then, as still is the case in some places, was performed on trumpets of the lowest pitch. This will be made clear by the following example,—

The *primarii* blew only the following scale:



The *secundarii* only



\* Further information respecting this body may be obtained in J. E. Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-kunst zu mehrerer Aufnahme derselben historisch, theoretisch und praktisch beschrieben, und mit Exempeln erläutert*, 2 vol. 4to., Halle, 1795.

The trumpeters for the *grundstemme* limited themselves to those tones which lie below,—



We should bear in mind that at a former period, when only the long trumpets were employed, it was easier, on account of their more simple construction, to produce the the highest scale from



than on the modern instrument, the advantages of which we have above enumerated; that almost all solo pieces were then written in an higher octave, and that in most large cities, especially at courts, to which trumpeter bands were attached, there were performers who could execute without difficulty, and with faultless precision, such solos as that in Sebastian Bach's Magnificat.

Circumstances are now entirely changed. In trumpet bands, as they at present exist, almost all the higher tones which carry the melody, are performed upon keyed or valved trumpets; and it is only occasionally that a performer gives himself the trouble of producing extraordinarily high tones on the common trumpet, as this facility is of much less importance than it formerly was.

The pieces of old church music, in which there are high trumpet parts, are never performed; and in more modern pieces this scientific treatment of the trumpet does not occur; consequently, the art of executing such pieces is lost. Thus, in modern operas, symphonies, overtures, &c., there are no very high trumpet parts, and the second is no longer so distinctly different from the first. Should, however, church music—as it in all probability will—be once more drawn forth from the gloom to which it has been so long abandoned, there must of necessity, be some further alteration brought about in the trumpet. This alteration must chiefly consist in the engagement of a separate trumpeter, who will be exclusively occupied with the higher parts of this instrument, and thus these parts may be easily rendered with faultless execution. As a further proof that the complaint is not referable to the new formation of the trumpet, and that keyed or valved trumpets are not the only melodious ones, we may mention, that the Royal Prussian corps of guard artillery has neither keyed nor valve trumpets, and yet their excellent trumpet band, under the direction of Mr. Rogall, performs in a style the most unexceptionable and delightful.

In conclusion, the following remarks may afford a useful hint to such composers as write for the common trumpet.

It is advisable to limit the compass of a solo, between the tones



All that lies between these two tones, whether as a simple vocal melody,—as for example



Works of history and criticism are numerous on the subject of music; but they are extremely scarce in this country. At a future time we may give a pretty ample list of the most celebrated.

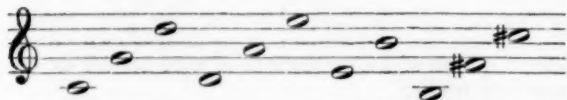
For improving the powers of execution, the materials are ample and easily obtained in any of our principal cities. We would recommend to the students attention, the studies and sonatas, of G. B. Cramer, and of Clementi; the studies of Bertini and of Czerny, are good introductory ones to the preceding for such as are not so far advanced.

For the assistance of such persons as cannot easily procure tuners, we here insert an article on the subject of tuning from Gardiner's "Music of Nature." We would by all means, however, advise the employment of an experienced tuner when possible. There is a valuable little work published by Firth and Hall, of this city, entitled the "Tuners Companion," being a treatise on the construction of pianofortes, with rules for regulating and tuning them; in this the reader will find a minute account of every part of the instrument, and directions for rectifying the various accidents to which it is liable.

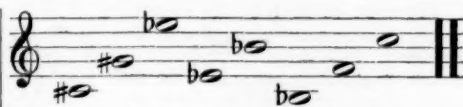
#### ON TUNING INSTRUMENTS.

To tune an instrument, is to increase or diminish the tension of the strings, so as to make them accord with a given tone. In tuning the violin, we put the second string in unison with the note A upon the piano-forte, and then tune the first string to a perfect fifth above it; afterwards, the third to a fifth below it, and the fourth to a fifth below that, forming the notes G, D, A, and E. In doing this, the ear has to listen for that sweet blending of the sounds, which it will easily catch as the strings come into tune. To tune a piano-forte, much greater skill is required, as all the notes upon that instrument are to be produced from the note we commence with. In this operation we have to contend with a circumstance, that seems at variance with a known law of nature. To explain this, it will be necessary to make the following remarks.

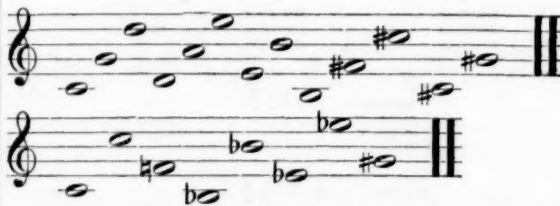
If we stop a violin string mid-way between the nut and the bridge, either half of the string will sound the *octave above* to the whole string; and if we vibrate two-thirds of the string, this portion will sound the fifth above to the whole string. The same law applies to wind instruments and all sounding bodies.\* A pipe fifteen inches long (no matter the bore) will sound the octave above to one that is thirty inches long; and twenty inches, being two-thirds of thirty, will sound the fifth above. Upon such simple facts we might have supposed the musical scale to be founded; but when we come to tune a piano-forte, and raise the fifths one upon another, to our surprise we find the last note C *too sharp* for the C we set out with. This inexplicable difficulty no one has attempted to solve; the Deity seems to have left it in an unfinished state, to show his inscrutable power. The following will explain the fact. We commence with C below the line, and tune G a fifth above it, perfectly, as we do on the violin; and then D is tuned to G, the next fifth; but, for the sake of keeping the tuned notes in the middle part of the instrument, we tune the next note D below this last, and pursue the circuit of 5ths till the whole are tuned, thus:—



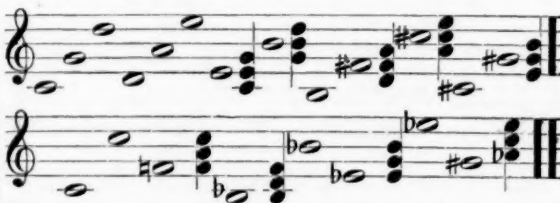
\* If a rod of iron is cut in two, either half will sound the octave above, and two-thirds will sound the 5th above.



To surmount this mysterious difficulty, we are driven to the necessity of putting all the fifths out of tune, *i. e.*, tuning them rather flatter than the ear directs, so that the last note shall not be too sharp for the note with which we set out. Excellence in tuning depends upon distributing the imperfection equally throughout the instrument. To effect this, we find it better to proceed no farther than the G#, and then, by a contrary process, to tune the remaining fifths *downwards*, till we meet the point where we left off, thus:



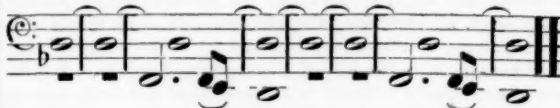
As we proceed, it is expedient to try how the *thirds* harmonize with the *fifths*, as expressed in the little notes. This will enable us to detect any error we may have made, and, by retracing our steps, to correct it.



There are other modes adopted by tuners, but probably this is most intelligible. The less often an instrument is tuned, the more likely it is to stand in tune. Individual notes may give way, which should be rectified, but it is wrong to alter the whole frame of the strings on that account.

The best instruments are commonly the most sensible, and are the soonest affected by a change of temperature. We frequently find, in a frosty night, the bass strings so contracted by the cold, as to rise nearly a note above the pitch. When thus affected they should not be touched; the return of the temperature will bring them into tune again\*. Instruments love warmth, and are uncomfortable

\* In that wonderful structure, the Menai Suspension Bridge, the effect of the expansion and contraction of the chains by heat and cold, is ingeniously provided for, by passing the chains over rollers placed upon the top of the towers over which they are slung. Last year, when the mercury was eighteen degrees below the freezing point, it was found that the bridge, which weighed more than twenty thousand tons, had risen six inches and a half above its level, and that the extremes, between its relaxing in the hottest day, and the contraction of the coldest, was more than a foot. These wonderful structures in a storm, when the winds play upon them, become musical instruments of the most solemn tone. When the writer passed over that at Conway, such was the force of the elements, and the rush between the mountains, that, as it swung in the air, it uttered the deepest murmurs,



threatening revenge upon the horrid deed perpetrated within the walls of the castle, to which it is fastened.



when placed against an outer wall. The same circumstances produce the very opposite effects upon the wind instruments; so that, in tuning them, they should be left a little under the pitch, as, in the act of playing, the warmth of the breath will raise them. In tuning the violoncello, it is better to commence with the second string, as we do on the violin, by which we are less liable to error; and if we take the pitch from the organ or piano-forte, the whole of the instruments are tuned with more ease and certainty from the chord of D minor, than from any other note or chord. As the German flute plays its part in altissimo, that instrument is more accurately adjusted to the orchestras, by tuning to the highest D. The organ is tuned upon the plan of the piano-forte; but, unlike that instrument, it will not yield to the modification or equalizing temperament we have described. In every part it resists the efforts of the tuner to flatten the fifths, making a horrid noise whenever this is attempted. A violent pulsation or contention between the pipes, called *beating*, takes place, which increases as the pipe is made flatter or sharper, but ceases as soon as it is brought into tune. This curious circumstance seems to confirm the truth of the law before stated; yet, on tuning the instrument, it exemplifies the anomaly more forcibly than any other instance that can be brought. In these circumstances, the successive fifths upon the organ are made perfect as far as G# or Ab (in both directions,) the whole of the imperfections being thrown into that key; the consequence is, that in this key a hideous noise is produced, called the wolf, bearing some resemblance to the howl of that animal; and on that account it is a key upon this instrument which all authors avoid.

#### THE ORGAN.

"The touch of the organ differs essentially from that of the pianoforte. Distinctness, which is an excellence upon the latter instrument, is to be avoided upon the organ. There must be no gaps between the notes. Though the finger should be put down with considerable force and smartly taken up, it must not quit the key till a second is put down. This will bind the notes together, and give a compactness to the effect, which forms the true style of organ playing.—*Gardiner's Music Nature*.

On the pianoforte the notes are produced by the key being *struck* with more or less force; on the organ the keys are *pushed* down. Particular attention is necessary to give each note its exact length; and to quit one note the moment the next is commenced. The importance of this point causes some difference in the fingering of the same passages for the pianoforte and organ. But information on this point must be gained from works written expressly for the instrument.

The Fuges of Sebastian Bach, and of Handel will afford the organist excellent practice. The choruses of the latter and of most of the great masters, have also been ably arranged for this instrument, by various authors.

Mr. Fétis, editor of the *Revue Musicale*, Paris, has written a work entitled the *Perfect Organist*, which contains ample information on every thing concerning the instrument. In London there is published a valuable work entitled the "Organ School," by Rincke. Firth & Hall, of this city, have published the "Practical School for the Organ," which has the work of Rincke for its basis. It contains a description of the various stops and of the best method of combining them; besides much information useful to such as desire to obtain a knowledge of the instrument.

Any further information on this or any other subject it is in our power to give, will be afforded with the greatest pleasure.

From the "Music of Nature."

#### SINGING OUT OF TUNE.

It is a remarkable circumstance, that many of the greatest vocalists of the age have been justly charged with the occasional fault of singing out of tune. That persons, who have taken so much care in their musical education, and who have spent their lives in pursuit of the art, should fall into an error of such magnitude, is somewhat curious and unaccountable. This want of correctness is generally imputed to a defect in the ear; but, with persons so instructed, surely this cannot be the case. We have seen that the ear may be trained to any purpose, and that, by practice, its discriminating power can be carried to the greatest height; from which we might infer, that professional singers are the last persons we should have to complain of in this particular. May we not then reasonably conclude, that the want of this correctness does not arise solely from a defect in the ear? The points of inaccuracy with the singer are generally, if not always, upon the 3d, 5th, and 8th of the key. These intervals, being the same as those of the speaking voice, which we utter instinctively, make us careless in producing them; but the other notes of the scale require an operation of the mind, and a peculiar formation of the voice, to produce them—hence they are always more correctly given.

As a proof of a great disposition in the voice to give the harmonic intervals too flat, we may try the experiment of raising the 5th, upon the key-note in the ordinary way; afterwards, by first glancing the voice upon the 6th, as an appoggiatura note and then descend upon the 5th, we shall find that we make it much sharper this way than the other. This mode of acquiring a *point d'appui* in attacking an interval, will, with many voices, ensure a correct intonation.

It will sometimes happen that the key of the piece may be rather above, or below, the natural pitch of the singer's speaking voice. If it is a trifle sharper, the most correct singer will feel a distress in making the harmonic intervals in tune; but if below, the inattentive performer, who has the fault of singing too flat, in this instance, probably, will sing too sharp. Persons who sing carelessly, and do not sufficiently attend to the instruments, on dropping the voice into a degree of softness, frequently sing too flat; and, on the contrary, upon bursting into a *forte*, they become too sharp—upon the same principle as blowing with great force into a wind instrument renders the notes sharper.\* In either case the ear is not in fault; it is the singer, who neglects to use his ears upon such occasions. Persons accustomed to sing on a stage, are liable to sing flatter in a concert-room. This arises from the circumstance, that the sounds from an orchestra at the back of us, come upon the ear with a more obtuse and dead effect, than those in front; which may be accounted for by the shape of the external ear, which is ill adapted very nicely to appreciate sounds behind us.

Prima donnas often augment these ill effects, by wearing articles of dress that cover their ears. When fashion interposes these muffles, a depression of voice is an inevitable consequence.

\* A similar effect takes place on the violin; some persons by their vigour of play in loud passages, press their fingers down with greater force upon the string, by which the ends of the fingers are extended, and the consequence is, the notes are sharpened.

The inanimate posture of the theatrical singer in a concert-room, often proves another cause for the depression of the voice. How can the exuberant sallies of a bravura be executed in the still life of a lady standing, with downcast look, by the side of the piano-forte? Such music must ever be performed with an unmeaning effect. There wants the action and bustle of the stage, as a stimulus to the voice, to keep it up with vigour.

Words operate powerfully in distorting the voice. When a broad and open vowel, like the word *all*, comes upon any one of the harmonic tones, the throat is widened too much for the right production of the sound; and, without due care, the note will be made too flat. The same tone being connected with a more slender word, would run no risk of being sung out of tune. So the syllables used in solfaing, pronounced *mee* and *see*, assist the voice in making those notes sufficiently sharp.

A depression of spirits will cause a considerable laxity of the vocal organs, consequently a flattening of the voice. Mr. Bartleman, who never sung a note out of tune, once, in the presence of the writer, struggled through a song with much pain and difficulty, obviously from this cause; but such was the close attention and severity of his ear, that he resorted to every method of keeping up his voice—such as turning his head, or twisting it a little on one side (which had the effect of narrowing the throat)—the poking out of the chin—indeed any expedient rather than deviate from an accurate intonation.

To correct these evils, which beset the voice and perplex the singer, the first thing is, to listen, and compare attentively, the tone we are making with that of the instruments. Besides the intervals, upon which we have cautioned the singer, we may mention the 7th, or *half note below the key*, which forms the major 3d to the dominant.\* In ascending, this interval should be made as sharp as possible; and, in descending it should be drawn so close to the tonic, as to partake of a *whining* or crying tone. To effect this, the singer must have recourse to the *pinching* of the voice, which is readily done by contracting the aperture of the throat;† by this means any note may be brought into tune.

### DEFENCE OF MR. WATSON, AGAINST THE CHARGES OF A # MAJOR.

TO THE EDITOR OF THE AMERICAN MUSICAL JOURNAL.

Sir, your correspondent, resident in the *Back-woods*, though, (without presuming it to be a fact) the greatest probability is, that he is a resident of Gotham, has thought fit to make your Journal the medium of, and you responsible, for a tissue of malevolent calumny and falsehood.

As a friend to legitimate and sound criticism, to candour and truth, and I will add, as a friend to the individual, so foully aspersed. I have no hesitation in making a requisition of your columns, for the introduction of a few obser-

vations, accompanied with *facts*, in refutation of the assertions advanced by A # Major.

In the profession of the law, a # practitioner is not esteemed by the fraternity as the most respectable. If, therefore, it be allowable to extend the analogy to the musical profession, the signature assumed by *The Backwoodsman* is quite in keeping. He might, however, have been content with the *minor* cognomen, but *par excellence*. He chooses to be considered A # Major, "*soit il ainsi*."

A # Major, this modest contributor from the Prairies, would (I conceive) be much more *au fait* at taking a Buffalo by the horn, than discussing the state of "music in the United States" or any other state.—"If, (says he,) I intended to assume the task of criticism, I should handle as they deserve, the works of the *would be composers*." It would indeed be an *assumption* in him. However, notwithstanding his renunciation of the office of critic, he immediately sets about giving us a specimen of his critical acumen.

His illustrations of the *low estate* of music, he evidences by the fact, that Niblo sells gin slings, &c., and that the Band, which was announced as the best in the United States, (which in truth it was, notwithstanding the high authority of the anonymous critic,) could not accompany a song in a manner to satisfy the Backwood musician. That the Band have not always accompanied a song as they ought, may be true, but that they *could not* is FALSE.

He now arrives at the principal end and object of his envenomed hallucinations, under the specious designation of "music in the United States," viz: a dastardly attack upon Watson; first, he is attainted with the mortal crime of conducting the Concerts, which Niblo himself planned and decided upon. Here again, this terrific self-appointed censor, alludes to his darling attribute *severity*. Here, says he would be a field for *just severity*, particularly the *Sacred Concerts*, in such a place. How, Mighty Censor, ought Watson in this case to be amenable to your malignant severity? Here again, Niblo is the culprit. What can our friend Niblo have done; I strongly suspect that he has offended the Backwoodsman or his friend, in declining their proffered services. Never mind, friend Niblo, the respectable portion of the press and the public, have repeatedly testified their approbation, both of the entertainments, and decorum, which so justly characterizes your establishment, and the sentiments will not be shaken by the disappointed raving of an anonymous driveller. These sapient remarks terminate, by a touching invocation of the shades of Handel, Haydn, Mozart and Beethoven, forgetting that these great men have personally directed the performance of their compositions within the polluted walls of a Theatre, forgetting, also, that Niblo's Musical Saloon is as far removed from the abomination of *segars* and *gin slings*, as any of the Churches or Chapels in this city.

I can tell A #, that "*the gentleman who tells us that he is composer, and we know not what, &c.*" does know, and is not ashamed to avow, that he had the intention to give Sacred Concerts in Windmill-street, but that the place had ever been a Pugilistic School, is false; that the Bishop of London, prevented him, because he considered them as "*an offensive violation of the sanctity of the Christian Sabbath*" is FALSE, no such words, although quoted with so much precision by the *man of the woods*, ever escaped his Lordship's lips. The Bishop sent for Mr. Watson, and with his usual affability said, that having been *called upon*, to exert that authority which he legally possessed, to notice the Sunday Evening Concerts, given in Windmill-street. He lamented that the duties of his station, rendered it imperative that he should require their discontinuance forth-

\* The dominant is always the fifth note above the key note.

† The sounds of the human voice are formed in the *larynx*, which is situated immediately above the windpipe, and the notes of the musical scale are produced by the combined action of the muscles upon certain membranes in the interior of the larynx, which form an aperture called the *rima glottidis*. In the higher notes of the scale, this aperture is proportionably contracted, and in the deeper intonation, the membranes are relaxed, and the aperture enlarged. The office of the glottis in singing, is the same with that of the reed in a wind instrument; and the muscles are made to act upon it with such precision and agility, that it surpasses the most expressive instruments in rapidity and neatness of execution.

with. Mr. Watson assured his Lordship, that he was ignorant that any law existed, prohibiting such performances. The Bishop replied that he could readily conceive, that, as it was an act, passed some sixty or seventy years previous, to put down the celebrated Mrs. Cornely's, whose Soirees, under the ostensible designation of Sacred Concerts, were in reality the rendezvous of all the dissipated rakes and young men of fashion, at that time on the town, where gambling, debauchery, and the most disgusting conduct was carried on with impunity; since that period, the act had lain dormant, and his Lordship observed, that he believed that there were few in the profession of the law, who were aware of its existence.

The Bishop, who is an accomplished amateur of music, never once spoke of their immorality or *offensive violation of the Sabbath*, but on the contrary, and while regretting that his duty compelled him to object to them, did homage to the fascinating and attractive power of music, in saying, that if Sunday Evening Concerts were permitted, the churches that have divine service performed in the evening, *would be deserted*. The Bishop in conclusion, kindly said, that he felt much for his disappointment, and the heavy expense he had obviously incurred. He then strongly urged Mr. Watson, to give his Concerts on some other day in the week, when he would give him his *immediate patronage and utmost support*. This, from various other circumstances, was impossible, and the Bishop, further to evince his detestation of this *gross violator of the Sabbath*, put into Watson's hands a most liberal pecuniary donation.

What does he mean by, "the gentleman who tells us he is a composer, and we know not what." The drift of this remark is obvious, your readers are to infer that they have only his ipse dixit for the fact, and that this with his other pretensions are all imposture; when, however the Backwood's detractor will come forward and prove that any musical composition of his has had a run of from three to four hundred nights in London, and upwards of two hundred in Paris, (as was the case with Frankenstein), he may without the charge of vanity be allowed to set up some pretensions to musical criticism.

The detractor shall have something more than the ipse dixit of "the gentleman who tells us, &c." Let him read the following honorable testimonial, written by Sir John Murray, and if he can, procure its equal; if not, let the anonymous villifier rest in his forest abode, and relinquish his audacious assumption of a character, to which he has not a vestige of pretension.

ROYAL ACADEMY OF MUSIC, *Tenterden-street,  
Hanover square, 22nd of April, 1823.*

SIR,—As chairman of the Committee for the Management of the Royal Academy of Music, I am authorized to announce to you that, actuated by the consideration of your acknowledged talents and respectability, the committee have placed your name on the list of honorary members of that establishment, to all the privileges of which you will henceforth be entitled. In making this communication, I cannot but express the satisfaction I feel, in being the person to whom it has fallen to announce to you, your being associated to an establishment, which I have the sanguine hope, will prove an ornament and an honor to our country.

I have the honor to be, sir,

Your most obedient servant,

J. MURRAY,  
Chairman.

J. WATSON, Esq.

The original of the above letter will be shown to any one who requests it, by Mr. Watson.

The very pious A # Major now shifts his garb and turns moralizer. "The first step towards reform is a knowledge of our faults." Good. "Then thou hypocrite,

first take the moat out of thine own eye." To effect the laudable object of the reformation of Watson, the writer considers it necessary to state the following falsehoods.

"I will proceed, (says he,) to state that he has on various occasions either announced himself as composer, (or suppressed the names of the real authors, about the same thing,) of songs to which he has no claim." These are falsehoods: he never has announced himself as composer of, or laid claim to any other person's composition, or intentionally suppressed the name of the real author. Let us take the first notable instance adduced by the gentleman: "Ah, Do not forget, Love." Auber composed nearly eight bars of it, some of which are repeated more than once during the song, and Watson composed the remainder. This song A # ascribes to Auber and Barnett. This is clearly a palpable falsehood. Barnett has no more pretension to any part of it than the Grand Seigneur. Let A # Major inspect the titlepage of the song, he will there find Auber and Watson; let him read the opening bill of Niblo's season, June 3d; he will there find "Ah, Do not forget, love," Auber and Watson. On the 8th of same month, it is repeated. Brooklyn concert, July 4th, again repeated. But sometime in July, by the inadvertency of the printer, Auber's name was accidentally omitted; which omission was continued some time, as Mr. Watson, not having the superintendence of the bill department, never saw a proof; but he is ready to make oath that this and every other omission or alteration in a name, was a deviation from his manuscript copy of the bill, which he invariably furnished to Mr. Niblo to get printed; the error was afterwards found out and corrected in all the subsequent bills. This, sir, is the slender authority which A # so eagerly grasps, to substantiate his charge. His next is "They don't propose." This is another falsehood. This song was only sung four times, viz. on June 17, it was announced as Blewitts; 6th July ditto; 14th of August ditto: on these three occasions Mr. Watson made the bill out; but on the 24th July, (Cioffi's benefit,) he believing it to be Mr. Watson's, so inserted it in his bill; but on the 14th of August it was corrected, and Blewitts' name reinstated. Then comes *Zuric's Waters*; one might have supposed that enough had been said on this. Suffice it to say, Watson never claimed it, and he defies A # to prove it.

Miss Watson, when on a visit to a lady, in England saw a copy of the song and learnt the melody; subsequently her father wrote down the music as Miss Watson sung it. He published it here with his own arrangement and accompaniments as sung by Miss Watson, all of which he had a right to do,—and as he had never seen a printed copy, not knowing who was the composer, he committed the great crime, of what, not attributing it to himself.—Mr. Calumniator, but to A. LEE—and this arose from the imperfect recollection, but strong impression upon Miss Watson's mind, that Lee was the composer. This song was sung four times at Niblo's, and from a similar inadvertency was announced once as Watson's, once as German, once as Miss Dance's, and once with no name at all. Mr. Watson disavows the slightest intention of depriving Miss Dance of the honor as authoress of this beautiful melody, but he surely may be permitted to remain in scepticism until he has some better authority, and whose veracity will entitle them to be believed.

Polly Hopkins was not known 26 years ago. It was adapted either in 1823 or 4, and Miss Tunstall, and Mr. Mallinson, were the individuals who first sung it at Vaux-hall, this however is immaterial; all that Watson did with



it here, was, as announced in the bills, viz: "newly arranged for these Concerts" by Watson, this is *true*, and A # the great is false in insinuating or accusing him of attributing it to himself—this is too ridiculous; he might as well have accused him of claiming the authorship of the Play of Hamlet. Finally, "The Pet of the Petticoats," the Manager of the Park Theatre, wished its performance, but a copy of the music by Barnett could not be procured, Watson introduced one or two of his own compositions which he had by him, and newly composed all the rest of the music as it was performed at the Park Theatre, whatever be its merit or demerit, it is HIS: behold then another FALSEHOOD. Our critic next assumes, (and this is by far, the best display of his rational faculty,) that he will be set down as a *poor ignorant*, mad, musical, enthusiast; not AMERICAN, no, no, A #, you will never be mistaken for an American. Instead of this appellation, I suggest, as an emendation, that the word CALUMNIATING be substituted, the sentence will then read well.

By a singular transition, we now find the censor in juxtaposition with, and apostrophising *Horn*; why demands he, have we not *original music*? Horn, who is in this country *could* give us something. What an unfelicitous compliment to the genius and talent of his friend Horn, has he not brought out with him his original *Remission of Sin*, the length, breadth and profundity of which, ought to satisfy the most voracious appetite for originality! Does A # profess to be sceptical on this point? Or does he intend to say that Mr. H. *can* but has *not yet* produced anything good and original?

I now, sir, take my leave of A # Major, and rest satisfied, that I have said enough to undeceive the unprejudiced and respectable portion of your readers, and to support the character of a man, who has a just claim to a respectable consideration in the profession of which he is a member, having defrauded no one of the fruit of his talent or exertions, though he has himself been defrauded; nor maligned the character of any man, although his own in every point of view is most recklessly traduced and villified. It is, however, consoling to know that the shafts of envy and malice, invariably proclaim the ascendancy of the individual against whom they are directed. These peurile crepuscular entities are never induced to break a *butterfly* on the wheel, they pursue nobler and higher game. The covert assassination of professional merit and private reputation is their forte. As the scope and plan of your Journal, Sir, necessarily precludes the admission of controversial subjects, I would not have intruded on its columns, but in defence of an individual, with whom I have been intimately acquainted for these thirty years past; to state facts, which I will vouch for, and thus give a decided negation to deliberate falsehood and wilful misrepresentation, which imperatively required exposure; although the individual, against whom they were levelled, considered the attack, base as it is, too contemptible for his notice. After the above ample expose, any further invective on the part of A # Major will only require the contemptible consideration such a communication ought to receive, on the event of your deciding to give it admission, and thus tacitly approve its tenor and import.

I am, sir, respectfully yours,

VERAX.

The above communication, although written with more temper than we think the occasion called for, we admit, in justice to Mr. Watson, on the principle of hearing both sides. Ed.

#### DOMESTIC MUSICAL REPORT.

##### PARK THEATRE.

Mr. and Mrs. Wood made their first appearance since

their return from Europe, at this house, on the 4th of Sept. in the opera of *Cinderella*. The house was crowded from top to bottom, and they were received with a degree of fervor almost amounting to enthusiasm. The warmth of their reception must have been highly gratifying; as it was a proof of the very favorable impression made on the public mind during their late visit to this country.

Our opinion of these vocalists was given in the first number of our Journal, and to our perception they appear to be pretty much the same as when here before. We confess we have not penetration enough to see much difference or to discover, as some of our contemporaries have done, that Mr. Wood has greatly improved, and that Mrs. Wood has fallen off.

Mrs. Wood is, by general consent, ranked as the first of English female vocalists, and her great abilities, natural and acquired, justly entitle her to the station. Her voice is powerful and of good quality; but she at times sends forth such a mighty torrent of sound, particularly in her upper notes, as to be literally painful in its effects. This we suppose is to be attributed to an excess of feeling or ardour of temperament, by which she is sometimes carried away. Her *sotto voce* or *piano voice*, is clear, sweet, and beautiful, and the manner in which she introduces it is highly effective. Her lower notes are deep, full, and pleasant. Mrs. Wood's embellishments are in general judicious, but she sometimes uses them with a profuseness amounting to redundancy. This is perhaps more the vice of the age than of the singer, for it is natural to do that which draws down the applause of the million. Her song at the end of *Cinderella*, "Like the Lightning," while it is characterized by many beauties, at the same time affords the most prominent instance we have noticed, both of her abuse of embellishment, and of that excess of loudness of which we speak. Mrs. Wood, however, in general employs her varied powers with taste and judgment, and the points we have noticed are only occasional deviations from the general beauty of her manner.

Mr. Wood is a spirited and highly respectable performer and singer, and is in high favor with the audience. He performed the "Prince," and sang the music respectably. Some of the papers accuse Mr. Wood of inaccuracy of time; but we think with the present orchestre of this establishment, that the chances are equal; of it being their fault instead of his. We noticed that Mr. Wood also in singing sometimes even exceeds *fortissimo*.

Mr. Brough made his first bow to an American audience in the part of *Dardini*. His voice is a bass, or baritone, of considerable power, of no great flexibility, but of pleasing quality; and he is a very respectable performer and singer.

Placide played the *Baron*, and sang his music, as he does every thing he undertakes, well; nothing comes amiss to this gentleman—opera, comedy, or farce, is all the same to him. Such versatility of talent, and that of so superior a kind, rarely falls to the lot of an individual. The establishment that possesses an actor like him is indeed fortunate.

Mr. Archer played *Alidoro*, and sang and performed his part in a manner that was much to his credit. His fine bass voice, if properly trained, would render him a capital singer.

In some of the concerted pieces were combined Mrs. Wood, Mr. Wood, Mr. Brough, Mr. Placide, and Mr. Archer; and it is rarely, so far as regards the voices, that we have witnessed so powerful a combination on our boards.

Mrs. Conduit and Mrs. Vernon played the parts of *Clorinde* and *Thisbe*. It has appeared to us that the manager of the Park has studiously, for the last few years, kept his second women for the purpose of setting off with greater brilliancy the qualities of his prima donnas; for we doubt whether a more incompetent set of ladies for operatic business could be found in any theatre in the country than has usually been cast in these parts. We hoped, when we first heard Mrs. Conduit, that she would supply very fairly what had been so long wanting, a competent lady for second business, but we must avow that she does not improve much upon acquaintance; and we think she is incompetent to give the music with effect in the line of characters in which she has appeared since the re-opening.

The *Mountain Sylph* was played for Mrs. Wood's benefit, with its original orchestral accompaniments, and nearly in its original state; the only introduced piece being a song, as a finale, from the opera of *La Sonnambula*, by Bellini. We were grieved at the loss of "Hey the bonny highland heather," "Bells upon the wind," "Green grow the rushes O," and most of all, at "What the deuce would you be at now." Ah, truly, what the deuce does this mean; "what the deuce have you been at now," within the walls of the Park, to strip this opera of those *choice gems*, that were so creditable to the *judgment* and *taste* of the introducers. Surely the race of Goths and Vandals is not yet extinct. But to be serious,—We are glad to see indications at the Park of an adherence to propriety. We hope the manager will never again permit an opera to be scored in this city, while there is any possibility of getting the original parts. We hope the public press will take a stand upon this point, and unite in driving from the boards the *patching*, *mutilating*, and *introducing* system that has hitherto disgraced the English operatic stage. The day has passed in this city when your *any sort* and *any how* kind of operas *will* go down, or *ought* to go down. The day has also passed when there is any necessity of resorting to such abortions. The fecundity of modern genius has provided ample stores of choice operas, from which the manager can select. The scores of these operas can easily be obtained in Europe; and there is talent enough in the city to translate and fit them for the English stage. But if the manager does not choose to go to the fountain head for this purpose, many of these works are fitted for the stage in London, and they can be procured thence. Will it be believed by the public that the opera of *Robert, the Devil*, was scored for this theatre from a pianoforte copy, when it was first brought out, while at the very time there was a *full score* in this city? We do not know that the manager was aware of this circumstance; but the fact goes to prove what slight importance is attached to this point within the walls of this establishment. This score was owned by a distinguished amateur of a neighboring city, and a copy could of course have been obtained by the manager, as well as by this gentleman. We are glad, in the case of the *Mountain Sylph*, to see the unanimity of opinion on this point expressed by the respectable portion of the press.

But even yet we have not had an opportunity of judging of Mr. Barnett's opera in its perfect style. He wrote it for a band containing two flutes, two oboes, two clarionets, two bassoons, four horns, two trumpets, and three trombones. An orchestra so limited in wind instruments as the Park, therefore, cannot give full effect to this piece, nor to any of the recent operas. *Condensation* must be resorted to, which, perhaps, in most cases is unavoidable; but we think in such remarkably successful engagements as the

present, a little extra expense might be incurred in increasing the orchestra, so as to render it fully equal to the performance of any opera. This is not claiming any thing unreasonable at the hands of the manager of the Park; the public know how liberally English opera is patronised at this establishment, and it is but fair to ask in return that the manager should get up operas in a complete manner.

In the first theatre in America, with from 1200 to 1800 dollars every night in the house, it is neither seemly nor proper to hear an opera, written for seventeen wind instruments, played by one-half the number; nor to hear *trumpet solos* played on *Kent bugles*, as we hear in *Fra Diavolo*, while two of the best trumpeters in America are in the city; nor to see a *bassoon* part played by a gentleman on the *serpent*; nor to see a gentleman, who is a good *flute* player, transferred to the *clarionet*, on which he is but mediocre; nor to see tyros in the place of experienced professors, as is the case in the violin department; nor to see a leader cutting harlequin capers on his violin, by gliding up and down the strings, imitating the mewings of a kitten, or the yawning of a dog, and that in the most solemn scenes, as we see almost nightly. Such things should not be within the walls of the Park.

We think *The Mountain Sylph* very creditable to Mr. Barnett in every point of view, except on the score of originality. Several of the concerted pieces are very pleasing and effective. The manner in which he has introduced some Scotch melodies, as accompaniments to his pieces, is very ingenious.

Mrs. Wood played the *Sylph*; Mr. Wood, *Donald*; and Mr. Brough, *Hela*.

Mr. Wood looked, acted, and sang the part of *Donald* very well. Mr. Brough played the part of *Hela*, and his singing and acting were both such as to raise our estimate of his abilities. In the song, "Farewell to the mountain," he was encored.

The part of *Silly Christie*, and a more silly, unmeaning, improbable sort of a character, it seems to us, never entered the brain of a dramatist, was played by Mr. Walton. He makes it simple enough, but he does not impart the same degree of humor to it that Mr. Latham did.

Several other operas have been performed, viz.—*Fra Diavolo*, *Robert the Devil*, *The Barber of Seville*, *The Maid of Judah*, *Love in a Village*, *Guy Mannering*, &c.

The house has been crowded nearly every night, and the present engagement of Mrs. and Mr. Wood is perhaps as successful a one as has ever taken place at this theatre.

#### NIBLO'S GARDEN.

The usual round of Concerts, Benefits, &c., have taken place at this Garden. They were rendered eminently attractive by the singing of Montresor, &c., and the Violin Solo's of Rappetti. This last gentleman, is considered the best performer on this instrument ever heard in our city; and by many, who have heard the greatest performers in Europe, as approaching so nearly in excellence to the best of them (with one exception) as to render the difference hardly perceptible.

It seems to be almost impossible, that he can be excelled in the pureness and brilliancy of his tone, his accuracy of intonation, rapidity of fingering, command of the bow, or in taste and feeling. If there are better players, they must be more than good.

Mr. Downe had a benefit Concert on the 23rd, and we are sorry to say, it was badly attended. Mr. Downe's per-

formance on the upper joint of his flute, is represented as an astonishing performance.

A fire occurred at this establishment, which came near depriving our citizens of this most pleasant place of resort. It originated from part of the ingredients used in the preparation of the fire works, and communicated to a quantity of powder, which exploded and blew up the building at the north end of the house; it then communicated to the dwelling, which was partly destroyed. Mr. Niblo sustained considerable loss by the damage done to his furniture, &c., but we are happy to say, that the Saloon and Garden received but little injury.

A number of our most respectable citizens, friends of Mr. Niblo, for the purpose of, in some degree, repairing his loss, got up a Concert at the Garden for his benefit on the 30th of September. Notwithstanding, the weather was raw, cold and uncomfortable, and the prices doubled, the Saloon was literally crammed, and we are glad to say, Mr. Niblo will realize a very handsome sum,—report says two thousand dollars. The concert was brilliant, and combined the most prominent of the performers that have appeared here during the summer.

We have received the following communication, respecting the Sunday evening Concerts:

TO THE EDITOR OF THE MUSICAL JOURNAL:

DEAR SIR,—I wish to give you a brief sketch of the mode of doing business at this establishment. On Sunday evening last, I saw by the bills as follows, "Sunday, Sept. 13th, Sacred Concert, with *increased* talent. These sacred concerts having given such general satisfaction to the community, they will be continued and given as *purely* and *strictly* sacred concerts. The *CHORUSES* on this occasion will be by the *first talent* for sacred music in the city. *Principal vocal performers*, Madame Otto, Mrs. Franklin, Miss Thornton, Mr. Taylor, and Mr. Archer." Now, Mr. Editor, can you guess who the chorus singers were on this occasion? No, give it up. Why, the *principal singers*. Then who the *deuce* were the principal singers? Why the *chorus singers* to be sure. This, sir, in my humble opinion is really too good to pass by without notice; only think what a valuable piece of economical information this will be for such men as Bochsä, Dr. Crotch, and *particularly* Sir George Smart, who has the getting up of all the sacred concerts in London. He, no doubt will think the director of Niblo's Sacred Concerts a very smart man. The introduction to this splendid performance was the overture to the *Redemption*, Handel, which was performed (I mean vilely murdered,) by a band that would have disgraced a barn—after two, or three solos, duets, &c., &c. Madame Otto come forward to sing a sacred song from Gardiner's Oratorio of *Judah* "The Great Trumpet," I looked as well as those around me to see who was going to perform the obligato trumpet; some said Norton, others said Gambati; however it was *neither*. Now, what do you think this great trumpet of Madame Otto turned out to be? why, nothing more or less than a *HORN*, blown by Mr. Nidds, in the *tenor clef* instead of the treble. Some few Sunday evenings previous, (under the direction of Watson) I heard Sig. Gambati play (or rather try to play,) the trumpet accompaniment to Luther's Hymn, and in the second strain, he played it a fourth *below* the tonic instead of a fifth *above*. I was also present when he played Handel's splendid accompaniment to the "Trumpet shall Sound," and

"Thou art the King of Glory," both these songs he transposed an *octave lower* throughout. I am perfectly well aware of Sig. Gambati's very great merit in a particular line; but I am also well aware of his want of embrochure to perform these accompaniments; but this cannot plead an excuse as long as we have a competent person in Mr. Norton, who has played these said songs with Braham, Madame Catalani, and others of the highest standing in Europe. The reason why he is not engaged to play them here is not very obvious, as I heard him accompany Mrs. Watson in the Bright Seraphim three Sunday evenings in succession, and each evening it was encored; it went immediately to the heart of every one in the saloon, and I never saw an audience more pleased. There is not a person who had an opportunity of hearing Mrs. Watson and Mr. Norton, but will attest to the full extent the truth of what I have stated. I merely mention this to prove that we can appreciate music if well performed; but as long as garden keepers and managers of theatres are growing rich by engaging incompetent persons, and refuse to give the terms to good professors, so long will the poor composer's music be mutilated, his beautiful effects destroyed, and the public, of *course*, humbugged for several years to come—such is the state of music in New-York.

Yours,

A FRIEND TO REFORM.

#### ORATORIO OF THE MESSIAH.

The New-York Sacred Music Society, intend to bring out this work with great splendor about the 1st of November. We understand that Mr. and Mrs. Wood, Mr. Brough, &c. are engaged.

The choruses have been under rehearsal for some time, and a numerous and talented orchestra will be engaged, so that all the resources the talent of the city affords, will be called into action to render the performance as brilliant as any heretofore given by the Society. We cannot doubt, but an overflowing house will repay the Society, for its spirited efforts to give performances of the very highest order.

In this country we have no Cathedrals, as in Europe, with a regularly organised band and chorus, for the performance of the splendid music of the church—no Chapels where music and its professors are fostered by the bounty of the state. It is on such associations as this we must depend for the means of enjoying those master-pieces of church music, that reflect so much honor on the genius of modern times. The countenance and support of every lover of music, should be therefore liberally extended to this institution.

TO THE EDITOR OF THE MUSICAL JOURNAL:

SIR,—Permit me as an amateur and an admirer of instrumental music, also a subscriber to your valuable Journal to offer my best thanks to the following eminent professors: Signors Rapetti, Cioffi, Casolani, Gambati, Kendall, Guillard, and Mr. Norton, for the many delightful treats afforded by them this season at Niblo's garden. These gentlemen, I am sorry to say, are about to depart for the South, previous to which some of them intend giving a farewell concert, either at the City Hotel or Italian Opera House. Mr. Norton, as a resident of Philadelphia, will no doubt give his concert at the Musical Fund Hall.



I wish him, as well as the rest, all the success their splendid talents as professors entitle them to. Niblo merits all encomiums for having proved himself such an able caterer for public amusement. He has, I am most happy to say, been most liberally compensated for this by the citizens of New York. *This is as it should be.* I wish for the sake of music in our country as well as the encouragement of professors, that some of the directors in Philadelphia had courage enough to engage a few of the above mentioned gentlemen for their concerts, and not destroy (with a band of amateurs) such overtures as *Le Gazza*, *Masaniello*, and *Fra Diavolo*. I heard at the Philharmonic Concert in Philadelphia, one of the above overtures performed, and the leading wind instrument (a trumpet) would have disgraced Peale's Museum. No excuse can be offered for this as long as they have a competent person living in the city. I observed in your last number an article written on the state of music in Philadelphia, wherein the writer says, that with such material as they possess, they will soon rival any orchestra in this country, not excepting the Italian or French; I am afraid it will be a very long time first. The Societies in Philadelphia should cease to offer premiums for new overtures, and lay out their money to better advantage by engaging some of the above professors to enable them to perform those overtures *already* written.

A PHILADELPHIA AMATEUR IN NEW YORK.

#### TO THE EDITOR OF THE MUSICAL JOURNAL:

Wheeling, Virginia, Sept. 20th, 1835.

Dear Sir,—After my visit this month to your city, I intended to have given you a description of all I heard and saw, but having been very suddenly indisposed on my way home, at this place, where I am confined to my bed. You must have the goodness to reserve me space for a long article in your next, and excuse me for not performing my promise in this. Your's,

A # MAJOR.

#### MR. DEMPSTER.

WE have received the following note from this gentleman:

Sir,—I perceive in your Musical Journal for this month, that I am accused of having altered the words of a song, with some remarks relative to my motives for doing so.

As this accusation is entirely without foundation, I hope you will do me the justice to correct the statement in your next. I beg leave to send you a copy of the song in question, by which you will see I am unjustly treated.

I am, sir,

Yours respectfully,

W. R. DEMPSTER.

53 Beach-street, 29 September, 1835.

In justice to Mr. Dempster, we are bound to acquit him of the charge made against him in our last number; he having sent us a printed copy of "Erin is my home," containing the alteration alluded to. In justice to ourselves we will state, that as we knew the lines in question did not belong to the song, and as we were not aware of the existence of the copy from which Mr. D. sang, we concluded that the alteration was his own. It appears, however, that the merit of the alteration belongs to that nice young man, Mr. James G. Maeder; and we have here another instance of this persons propensity to appropriate to himself the productions of others, and impose them upon the community as his own. The melody of this song is a *Bohemian Air*,

to which the words written by Thomas Haynes Bayley are adapted.

Will it be believed that this individual has had the audacity to publish this song, with the alteration of the lines mentioned, as "*composed and dedicated to John F. S. Sullivan, Esq., by James G. Maeder.*" and which has been copyrighted by Kretschmar & Nunns, of Philadelphia.

If there is one individual in this community who deserves the contempt of every person who despises the littleness and meanness of plagiarism, it is this same James G. Maeder.

We assure Mr. Dempster we did not do him intentional injustice; as we were led into error in the manner above mentioned; we did not suppose there was a man in the community barefaced enough to alter and publish this song as his own, and concluded it was to say the least an injudicious change of Mr. D's.

#### MR. BROUGH.

This gentleman since arrival, has been the object of a most insidious and malicious attack, by some dastardly scoundrel, who shrank from the responsibility of his actions under cover of an anonymous mode of assailing.—One evening, in the early part of Mr. Brough's engagement, a hand bill was circulated through the Theatre, calling Mr. B. a fifth or sixth rate singer, and stating that he was obliged to leave Dublin, &c. &c., and wound up with an appeal to the audience to hiss him from the stage.

We are enabled to state, on the best authority, that these statements are utterly untrue. Mr. Brough was held in high estimation in Dublin, and previous to his departure, a public dinner was given him by some of the most respectable citizens of the place, as a testimonial of their respect for his character and talents; he was also presented with a most elegant and costly gold snuff box, containing a suitable inscription.

This does not look like being driven from the place, or being considered a fifth or sixth rate singer. We are happy to say, thanks to the discrimination of the audience, that the malicious libeller failed of his object; and that it only served to gain Mr. Brough firmer friends.

#### MR. HORN.

We have heard, that Mr. C. E. Horn's compositions are still the favorites of London. He has received a sett of words, by T. H. Bayley, through the house of Cramer, Addison and Beal, of Regent street, to sett for them. Also an invitation to return to Drury Lane Theatre as Composer and Director, and introduce his son to the London audience. We shall no doubt, hear of his Oratorio being performed in Lent, next, if the invitation is accepted.

#### PRIZE MEDALS.

The umpires selected by the Philharmonic and Musical Fund Societies in Philadelphia, to award the prize medals for the best musical compositions, are Messrs. Hupfeld & L. Meignen of Philadelphia, and Mr. C. E. Horn, Mr. Etienne and Signor Bagioli, of New-York; these gentlemen not intending to offer any composition for the prize. The scores are to be sent to this city for the inspection of our professors.

## CRITICISM RUN MAD.

The following grandiloquent morceau we extract from the *Times*. It must have been inserted in that paper by mistake. Its appropriate place was in a certain department in the columns of the *Sun*, the writer no doubt being *moon struck* by the wonderful discoveries recorded in that paper of late:—

"MRS. WOOD.—Among the favorites of the day, none on this side of the water at least, are so conspicuous as the inimitable vocalist who is now delighting multitudes at the Park Theatre. We have had wonderful people of various pretensions often before us, whose talents have been the theme of praise long repeated; but none whose claims to admiration have been more generally felt or more universally acknowledged. There is a bewitching power, a positive charm in the performances of this favored creature—all are affected by them—the learned critic, no more than the untaught listener, who for the first time has his ears opened and his senses made cognoscent of the presence of sweet sounds. To descant with the formality of science upon the powers of this extraordinary artist, to delineate with learned technicalities, the glowing beauties which diversify her execution, would be as much out of place as a studied dissertation upon the glorious colors of a rainbow, or a horticultural essay upon a rose bud. We know that we are delighted, and we dream not of demisemiquavers. There is a power exercised upon us beyond the power which expression has given us to relate, and we think as little perhaps of the science which has lent its aid in effecting the great result, as we do of the palette which held the colors of Titian's Magdalen. Wonderful indeed the art must be, but more extraordinary still the soul, the deep sensibility, the rich mine of native ore, with which science has moulded the perfect form of this rich creation. Her voice is at times like the fresh merry warblings of a bird in the new spring time, when the flowers are just putting on their bright attire—the mind is irresistibly lifted up soaringly away, far away from the sorrowing world, as the lark seems by its own melody to be borne away into the blue ether. Again it rolls back upon us with the deep music of the mighty thunder, and there is a quaking of the spirit, and the nerves are tightly drawn, and every muscle distended to its utmost stretch, while the pulse beats hard and heavily, as if some dreadful danger threatened us, when lo, its cadence is changed, and softly it steals into the soul, down, down, to its most sacred recess, and the heart swells with tender thoughts, and big drops come coursing down as this "silver key" unlocks "the fount of tears." Science may do much, but there must be a heavenly spirit within, a richer treasure than art bestows, deeply garnered up in some holy chamber of the heart of her who thus can influence the most sacred feelings of others. Long may Seraphs guard it."

C.  
How Mrs. Wood must have laughed after reading the above, but just like her, the cruel woman, what can you expect else from one, whose voice comes upon you like the mighty thunder; who causes a quaking of the spirit; who occasions every nerve to be tightly drawn, and every muscle distended to its utmost stretch, while the pulse beats hard and heavily, as if some dreadful danger threatened us—Awful! horrible! Oh the sorceress—but when the charms of music are combined with the art, woman—what may we not expect. Why, if she keeps on in this way, it will be positively dangerous for every one whose *nerves* and *muscles* are not made of India rubber to go near her.

Our review of music is crowded out this month by the press of other matter.

Mr. and Mrs. Wood, and Mr. Brough have gone to Boston to fulfil an engagement at the Tremont Theatre. Our Boston friends will have an opportunity of hearing these prominent artists in a succession of fine operas; and we have no doubt that with their usual public spirit, they will reward the actors for their talent; and the manager for his enterprise in catering for their amusement. Mr. and Mrs. W. and Mr. B. return to this city about the first of November to fulfill another engagement at the Park.

FAIR OF THE MECHANIC'S INSTITUTE.  
CASTLE GARDEN.

The Trombones and other brass instruments exhibited at the Fair in Castle Garden, and manufactured by Mr. John Rosenbeck of Utica, have been pronounced by Mr. Norton and Signor Cioffi, superior in point of tone and neatness of workmanship to any hitherto made in this country.

Signor Cioffi immediately purchased the alto and tenor trombones for his own particular use.

## VANITY.

No musical performer ever had a higher idea of her talents, than that real wonder of her age, Madame Catalani; and she is apt to express it with a *naïveté* which is abundantly amusing. When she visited Hamburgh for the first time, M. Schevenke, the chief musician of that city, criticised her vocal performances with great severity. Mad. Catalani, on being told of his dissent from the general opinion, broke out into a great passion, calling him among many other hard names, an *impious* man, "for," added she, "when God has given to a mortal so extraordinary a talent as I possess, people ought to applaud and honor it as a miracle; and it is profane to depreciate the gifts of Heaven!"

## QUEEN ELIZABETH AND HER FRACTIOUS ORGANIST.

Dr. Christopher Tye, organist of Elizabeth's Chapel Royal, was more correct and delicate in his ear than in his temper; and his disposition, as may be supposed, was not improved by age. It once happened, in his latter days, that the Queen's taste was so little gratified by the peevish old gentleman's performance, that she sent the verger up to the organ-loft, to tell him that he played out of tune; upon which, after uttering the word *pooh!* he sent down for answer, that her *ears* were out of tune.

## LATE MUSICAL PUBLICATIONS.

E. RILEY & Co.

## SONGS:

"Softly ope's the eye of day," by  
"Red Rover's Song,"  
"Maid of Venice, fare thee well,"  
"I think of thee,"  
"Oh lovely and sweet as the morning in May,"  
"Flow softly flow thou murmuring stream,"  
"Come roam with me,"  
"Dearest I'm thine,"  
"Within those ancient Abbey walls,"  
"My pretty Kate,"

Kinlock.  
Neukomm.  
de Pinna.  
Staker.  
de Pinna.  
Dempster.  
Blockley.  
Belchambers.  
Barnett.  
Betts

FIRTH & HALL.

A complete instruction book for the clarinet, by Thomas L. Willman.